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# Portland's "Refugee from Occupied Hollywood": Andries Deinum, his Center for the Moving Image, and Film Education in the United States

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Portland's "Refugee from Occupied Hollywood":  
Andries Deinum, his Center for the Moving Image,  
and Film Education in the United States

by

Heather Oriana Petrocelli

A thesis submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts  
in  
History

Thesis Committee:  
Katrine Barber, Chair  
Victoria Belco  
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## **Abstract**

Two years after Dutch émigré Andries Deinum was fired from the University of Southern California in 1955 for refusing to cooperate with the House Un-American Activities Committee, he moved to Portland, Oregon to teach film courses through the Portland Extension Center. By 1969 he had become integral to the local film community and had formed Portland State University's Center for the Moving Image (CMI), where he and Tom Taylor taught film history, criticism, and production for the next thirteen years. Although CMI was eliminated in 1981 as part of PSU's financial exigency, CMI's teachers and students have been a vital part of the thriving film community in Portland since its foundation. A key former student and figure in Portland's film community, Dr. Brooke Jacobson credits Deinum, Taylor, and CMI for laying the foundation for the Northwest Film Center (co-founded by Jacobson in 1971 as the Northwest Film Study Center). Through archival research and oral history methodology, this thesis pieces together Andries Deinum's role in the development of film education in the United States and the mark he left on Portland's cultural landscape, specifically the city's vital and thriving cinematic community.



Pour mon Amie, for showing me a different way.

## Acknowledgments

The path of a thesis is full of twists and turns, both expected and unexpected, and that path is rarely traveled alone. Moreover, an oral history project such as this has relied on the kindness, generosity, and recollections of myriad people—all of whom bettered the project, none of whom are responsible for any misinterpretations or factual errors. I am very grateful to the greater Portland film community, past and present, for the encouragement, inspiration, and interest I have received. While this list is by no means complete, I could not have created this document without the time and memories of the following people: Bill Bowling, Jim Blashfield, Carol Thomas Koon, Christopher Ley, Tom Chamberlin, Martha Gies, David Milholland, Tjerk Dusseldorp, Richard Blakeslee, Sheldon Renan, Ted Mahar, Lisa Rylander, Carol Mazer, George Hood, Harry Dawson, Rose Bond, Kenneth G. Protonentis, Daniel Fiebiger, Bill Plympton, Mark Verheiden, Jim Likowski, Bonnie Koehler, Michael Munk, Bob Summers, Laurie Meeker, David Bryant, Diana Cvitanovich, Penny Allen, Will Vinton, Beverly Walton, Wayne Woods, Bonnie Thompson, Ralph Cunningham, Robert Richter, Barbara Gundle, and Jeffrey Lang.

One community member provided assistance, materials, and memories above all else. In short, this thesis would not have been possible without the scholarship, guidance, and friendship of Brooke Jacobson. From being an early leader of the Portland State Film Committee to co-founding the Northwest Film (Study) Center, Brooke has forever altered film education and filmmaking in Portland. Her enthusiasm and support for not only my project but also the current film community is inspirational.

As well, Ellen Thomas, Education Director at Northwest Film Center, shared with me on many occasions her contacts, her scholarship, her ideas, her institution, and her warmth. She helped me better understand my research and was the very cheerleader I needed in a moment of doubt. Thank you, Ellen.

Additionally, although both Andries Deinum and Tom Taylor are both gone from this world, they continue to “teach.” I was repeatedly warmed and motivated by their words, their work, and their legacy. Indeed, great teachers change the world.

I have been very fortunate to have encountered and worked with three wonderful educators. David Johnson’s kind words and continual belief my scholarship helped me believe in myself. Victoria Belco taught me more than she will know; she listened to me while I went through a difficult loss, allowed me to cry, and often made me laugh.

Katrine Barber, my advisor and mentor, has provided constant support, above and beyond the call of duty, for all her public history students. Katy always pushed me to improve my thinking and writing. I want to thank all three of them for seeing me through personal hardship, academic adventures, and professional development. A department is only as good as its professors, and you three are key reasons for the success and great reputation of the Portland State University History Department.

To my follow PhiGers: Lisa Donnelly, Doug Kenck-Crispin, Heather Burmeister, Jeff Baker, and Makenzie Moore. Each of you enriched my PSU experiences and improved my historical thinking, each in your own way—and often made me laugh. And, Lisa, without your friendship and curiosity this thesis would not exist; thank you for asking about the cans of film in the archive with me in mind, and thank you for being a sounding board throughout the long process.

I was fortunate to have benefited from the generosity of both the Rose E. Tucker Charitable Trust and Portland State University in my two years as the Rose Tucker Fellow. This fellowship has been an invaluable experience in my graduate school education and I am a much better historian because of my time working with Eliza Canty-Jones and the *Oregon Historical Quarterly*. I not only gained professional-level experiences in scholarly research, editing, and publishing, but also garnered other significant benefits: insights into the myriad interpretations of history, networking connections, and a deeper knowledge and understanding of how history shapes the world we live in and steers the course of the future. Eliza, thank you for sharing your insights of and enthusiasm for history. I will greatly miss our varied and plentiful conversations.

Tucked away in a corner of the Portland State University Library is a small treasure trove of documents, rare books, and films, at the helm of which is Cristine N. Paschild, Head of Special Collections & University Archivist. From day one, Cris has lent an ear and offered advice for all of my adventures and misadventures in life and thesis research and writing. I thank you for your support, collaboration, and friendship. You, too, are now a part of this endlessly fascinating history and I hope we continue to document this window into Portland's cultural landscape.

The start of this thesis process involved the unexpected death of my mother-in-law, Louise "Weezer" Pascal. It was an experience that pulled out the rug from under our feet and a piece from our hearts. The end of this project has seen the birth of our nephew, Jameson Parker Downes. Jameson has had many complications and has needed medical attention since his birth, but he is slowly stabilizing and has been a bright light for my family. Both the loss of Weezer and the birth of Jameson have helped ground me

throughout the process, and, at times, placed the difficulties of the program in perspective. Weezer, we miss you. Little Boo, we look forward to watching you grow stronger.

To my sister Kris: I thank you for proving that people can take control of their lives and thrive. You have made me so proud this past year or so. You will always be my baby sister, but I am so proud of the woman you have become.

To my mother, Virginia: I thank you for instilling in me educational values from birth. You taught me that everything in life could be taken away except my intellect. My deep love of learning I owe wholly to you. Growing up with a highly intellectual mother kept me sharp, offered me an intellectual role model, and introduced me to all forms of culture—your love of literature, film, music, and art helped set the course of my life. Thank you.

Last, but certainly not least, I owe more than can ever be expressed in words to my wife, Amie. With you, life is full of love, laughter, and adventure. Your warmth is infectious, your dedication is inspiring, and your intelligence is refreshing. With you, I see the world differently and for that I am grateful each and every day. Here's to our next adventure.

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## Introduction

Memory is the cabinet of imagination, the treasury of reason, the registry of conscience, and the council chamber of thought.<sup>1</sup> ~ St. Basil the Great

I try to be as fair as possible by reminding kids of my discount rate, my own set of bias. I think this whole notion of a discount rate is an essential thing for a teacher to establish. You all should know what each teacher's discount rate is. And there are various ways a teacher can establish his discount rate. At the beginning he should tell his students why he picked the subject, why he feels enthusiastic about it, what his particular attitude about it is, and all that. Then at least the student knows from which angle the teacher looks at the course.<sup>2</sup> ~ Andries Deinum

In early 2012, the internationally lauded Northwest Film Center's Portland International Film Festival (PIFF) set record attendance with over 37,000 people seeing foreign films in local theatres across the metropolitan area. Locally shot television shows *Leverage*, *Portlandia*, and *Grimm* were recently renewed for their fifth, third, and second seasons, respectively. Moreover, the 2011 Sundance festival featured over seven films either by Oregon filmmakers or about Oregon. All of this is great news for Oregonians who are interested in moving images, but why does this matter to history? Understanding the foundational roots of Oregon's filmic infrastructure shows and teaches how Oregon's present high note in the moving image industry has come to be. In short, history informs the present about the past so we can make informed decisions that shape the future. Understanding not only the specific Portland film community history but also its present climate has become the paramount task of this historian. This is where I should state, for the record, that this thesis is a simultaneous journey of history, historiography, biography, and memory. In other words, many historians are trained to erase the visible lines created throughout their interpretations of history; I aim to do the opposite. In the pages that

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<sup>1</sup> David Samuel, *Memory: How We Use It, Lose It, and Can Improve It* (New York: New York University Press, 1999), 115.

<sup>2</sup> "Andries Deinum Interview," *The Vanguard*, January 31, 1969, p. 5.



follow, I will reveal both the history of how I understand the era, people, and places that I reconstruct and the process of that recovery and understanding. To borrow a phrase from Ronald Rudin, an award-winning public historian, I play the role of an “embedded historian.”<sup>3</sup> I am not only a documenter of this history, partially through numerous co-constructed oral history interviews, but also an organizer of events that publicly remember aspects of Portland’s cinematic landscape. My hand, as the historian, will be visible—I now exist in this particular history and to artificially remove myself not only discredits the practice of history but also weakens the narrative.

For over a hundred years, there has been an ongoing discussion or debate about historical theory—from the directive by Leopold von Ranke, the father of modern history, to tell history “as it actually was” to the decades-long crisis of relativism.<sup>4</sup> The reader of this historical narrative deserves to know how I understand history; as historian Peter Novick would say, I intend to “offer those outside the historical profession a greater understanding” of what I’m doing.<sup>5</sup> I do not believe in a historical truth, nor am I enamored with the ideal of objectivity. As a historian, I lean closest to Novick’s description of historical relativists: history reconstructed and interpreted is “‘relative’ to the historian’s time, place, values, and purposes.”<sup>6</sup> Yet, I am not mired in a post-modern crisis of subjectivity. The simple fact is: were this very thesis written by someone else (or even me at another time), the overall narrative would be different, with different emphases, different combinations of ‘facts;’ in short, it would be a different

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<sup>3</sup> Ronald Rudin, *Remembering and Forgetting in Acadie: A Historian’s Journey Through Public Memory* (Toronto: University of Toronto Press, 2009), 8.

<sup>4</sup> Mary Fulbrook, *Historical Theory* (London: Routledge, 2002), 13.

<sup>5</sup> Peter Novick, *That Noble Dream: The “Objectivity Question” and the American Historical Profession* (Cambridge: Cambridge University Press, 1988), 17.

<sup>6</sup> *Ibid.*, 166.

interpretation. This is not to discount the historical interpretation that lies in these pages, but to draw attention to the inherent imperfection in the historical discipline. But it is precisely the imperfections and interpretive differences that make history endlessly interesting and, most importantly, valuable. Multiple historical truths exist in the schism between differing interpretations of any historical narrative.

History is, ultimately, an infinitely interconnected web of human decisions and consequences. Additionally, history is not only the events that have happened that are absolute and unchangeable, as well as unknowable, but also the records and accounts of the past, the documented history.<sup>7</sup> Therefore, the past is only what someone remembers of it and what is left to be examined (its ephemera). History is not an empirical study—we cannot “observe” the past. Any historical interpretation must start with a question; so, why *does* Oregon (most specifically its largest city, Portland) have such a thriving film community, including filmmakers, grassroots organizations, independent theatres, and film institutions? Through research and connections, the answer became clear to me: the decades-ago decisions, actions, and influence of one man, Andries Deinum, a self-described “refugee from occupied Hollywood,” are still reverberating through Portland’s cinematic landscape today. And, then, why write about Deinum? Why now? Although perhaps an obvious statement, hindsight is necessary to history, since the historical perspective requires looking at change over time. Often, the turning points in life pass unnoticed until you look back many years later. Deinum’s arrival in Portland was not a big event—there was no fanfare created, no articles written; it went unnoticed. Yet, looking back, it was a pivotal moment that changed Portland’s cultural landscape.

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<sup>7</sup> Carl Becker, “Everyman His Own Historian,” *American Historical Review* 37, no. 2 (January 1932): 221-236.

To better understand Deinum's story—his biography—is to better understand the cinematic landscape of Portland, Oregon, from 1957–1982. Along with a better understanding of the historic cinematic landscape comes an increased understanding of the landscape today. As is true of a great deal of historical research, the path to telling Deinum's history was formed at the unique intersection of personal interest, targeted research, and luck.

I have been a life-long fan and, eventually, student of film. From the start of my History Master's program I knew that I would research something related to film and often spoke of it. Since my interests were known to my colleagues, when one friend saw cans of film while walking through the Portland State University (PSU) archive, she inquired about them with me in mind.<sup>8</sup> What she learned caused her to instruct me to run, not walk, to the archive. In other words, my research discovery benefited from multiple instances of fortuitous timing, not only my friend's tour through the archival stacks but also a recent archive acquisition: the Tom T. Taylor Collection, 1967–2003. While I was interested in investigating due to the overall film topic, I had never heard of Tom Taylor, Andries Deinum, or their institution, the Center for the Moving Image (CMI). Furthermore, all initial research attempts to uncover biographic and/or institutional records about all three were relatively unsuccessful.<sup>9</sup> However, I knew that there had to be a key to understanding Portland's film community and history in those film reels and

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<sup>8</sup> To accentuate the idea that the path to historical interpretation is often formed at the unique intersection of personal interest, targeted research, and luck, my friend, Lisa, was only in the archives because her thesis, which was thrust upon her because of her interest in Asian studies *and* public history, placed her in the PSU archive for the first time.

<sup>9</sup> My first attempt to uncover information about the Center for the Moving Image at PSU only emphasized the institutional amnesia. The only place I found information was on the Theater Arts website and it falsely states: "PSU's original Film program, the Center for the Moving Image, was lost in 1990." The program was actually cut in 1981. <http://www.pdx.edu/theater/our-history> (accessed October 12, 2010).

documents. What I didn't know at first was that the key would be not the films or documents, but the people involved in the history. Andries Deinum, Tom Taylor, and other people involved with CMI, mainly former students, provided primary source documentation, many through informative and pivotal oral history narratives. Although the two central figures of CMI, Deinum and Taylor, are no longer living, they both left documents and great legacies. A number of their students continue to be active in the Portland film community, and those students agreed that it is imperative to document this history. Looking for the answer to the original historical question that drove this research, uncovering why Portland has a thriving film industry, placed me in the heart of the film community. Many of those people were former Deinum and CMI students—the embodiment of Deinum's legacy—and were my key sources in piecing together and understanding the meaning of Deinum and CMI. In other words, the present-day manifestation of Deinum's legacy both initiated my research and fueled my findings. There has not been a comprehensive scholarly (or mainstream) work created about Deinum, Taylor, or CMI. Most primary sources that do exist are unpublished and located in a small archive at PSU and a privately held collection. A former Deinum student, essential Portland film community member, and my primary narrator, Dr. Brooke Jacobson has been working on research for a monograph about Deinum for over a decade but has yet to complete it.<sup>10</sup> Therefore, I set out to record oral histories about CMI in order to create further historical documentation, as well as an organizational and community history. In fact, the dearth of documentation inspired, rather than discouraged, me from this path of historical discovery and led to this thesis; since no one

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<sup>10</sup> There is an extensive life history of Brooke Jacobson held at the Oregon Historical Society completed by Carolyn Matthews with Jacobson in 2010.

had yet documented this history, I knew I must. Furthermore, engaging in this project has ignited the enthusiasm and solidarity of narrators, archivists, and professors to not only contribute to the project, but also realize the importance of documenting this piece of history.



Figure 1. Deinum, an imposing man at 6'2", with his ever-popular pipe. No date. (Estimated to be the 1940s.) Deinum Papers, privately held collection.

Sharing experiences and memories connects us as humans and illuminates the shadows of history. Oral history's great strength is that it can reveal human motivations and restore agency—in other words, oral history can reveal the how, the why, and the emotions of a decision, all of which is often rendered invisible in the written record. Oral historian Valerie Yow argues that “human memory is both fallible and—when we approach the oral history document *critically*—trustworthy.”<sup>11</sup> Historians must be discerning and approach all documentation with piercing and relevant questions to ascertain the context and/or motivations of a source's creation, since *all* sources are rooted in fallible human memory. Therefore, this critical assessment applies to *all* historical sources, including oral history. Since this was a previously undocumented history, first and foremost, I needed to build a historical foundation of memories through oral history interviews with the CMI students. I set out, newly skilled and nervous, to embark on this oral history project and, in the end, the oral histories shaped this work in more ways than I initially imagined. My original goal was to be the first, although certainly not the last, to sketch out the institutional history of the Center for the Moving Image. Although I would discuss Deinum and Taylor as the men who founded and ran CMI, I always thought that CMI would be the heart and soul of this project. However, ten oral histories and a score of interviews later, I learned that the core (of not only CMI, but also my project) was, in fact, Andries Deinum. But how does a historian tell the story of a man, long dead, with few extant documents? How could I “know” his story? What I discovered is that there were enough documents to create a thick-lined blueprint of his life, and that I needed oral history to help piece together memories to create a meaningful

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<sup>11</sup> Valerie Raleigh Yow, *Recording Oral History: A Guide for the Humanities and Social Sciences*, 2<sup>nd</sup> ed. (Walnut Creek, CA: AltaMira Press, 2005), 36.

history.<sup>12</sup> Hence, this is a public history thesis that acts as a bridge between the documentary ‘facts’ and the memories retrieved through oral history. Oral history methodology would not only serve as the mortar that both holds together and fills in the gaps of the document(ary) bricks, but also reveal the emotional and professional impact of Deinum and his Center for the Moving Image.

Oral history is the recording, interpretation, preservation, and, often, the presentation of historical information based on the personal experiences and perceptions of a narrator for the historical record.<sup>13</sup> Moreover, oral history is an academic discipline that blends history, memory, experience, and nostalgia, the end result of which, in turn, can be presented for both the individual and community. As such, oral history has an important role in creating archival/exhibition spaces for dialogue, collaboration, and reclamation. Since this manuscript is based on the collected memories/recollections of former CMI students, we need to be cognizant of the inherent strengths *and* weaknesses of using oral history as a method of conducting historical research. Academics often critique oral history for a lack of and/or inattention to methodological and theoretical approaches to the historical discipline. However, oral history has a rigorous and sound methodology, and the use of oral history in historical research is critical because it “can offer answers to questions that no other methodology can provide.”<sup>14</sup> Oral historians and researchers just need to be cognizant of the inherent strengths and weaknesses of referencing oral history for historical research.

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<sup>12</sup> Ellen D. Swain, “Oral History in the Archives: Its Documentary Role in the Twenty-First Century,” in *The Oral History Reader*, eds. Robert Perks and Alistair Thompson (London: Routledge, 1998), 348.

<sup>13</sup> A narrator is the person being interviewed, the person verbally stating his or her memories on the record.

<sup>14</sup> Yow, *Recording Oral History*, 9.

The great strength of oral histories is the end result: previously nonexistent historical primary source documents, the gain of information and, importantly, meaning for the historical record. As Yow states, oral history is a “research method that is based on direct intervention by the observer and on the evocation of evidence.”<sup>15</sup> Simply put, oral history is based in historical creation, not discovery; it is the creation of primary historical documents that can be later referenced. As Yow reminds the reader, however, all historical primary sources, including oral history interviews, are, ultimately, subjective and complicated and need to be analyzed and interpreted for historical use with diligence, perspective, and knowledge.<sup>16</sup> If employed responsibly, oral history is a valuable method of inquiry that enhances historical understanding, a process and product that enriches historical meaning, because it provides accounts of perspectives and experiences that other historical documents often do not. Perceptively, Yow argues that “oral history is inevitably subjective: its subjectivity is at once inescapable and crucial to an understanding of the meanings we give our past and present.”<sup>17</sup> In other words, oral history’s strengths and weaknesses exist in its subjectivity, which does not invalidate its historical importance. In the end, oral history conveys a personal experience and a perception of a particular place and time; both are important perspectives for historical records, memory, and understanding. On the one hand, one can state that oral history is simply the recording, interpretation, and presentation of historical information based on the experiences and opinions of a narrator. On the other hand, however, oral history is a complex process of meaning-making that intertwines a narrator’s interpretation of

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<sup>15</sup> Ibid., 4.

<sup>16</sup> Ibid., 7.

<sup>17</sup> Ibid., 23.



experiences with an interviewer's role and agency in this process.<sup>18</sup> Ultimately, oral history is a complex and important historical methodology that demands adherence to academic guidelines for excellence.

Historiographic activism is at the core of oral history—essentially, oral history is activism because the creation of this type of historical record/primary source differs from the formulaic aspects of many civic documents or the character of personal documents that are usually created for non-historical purposes. Yet, inherent to this historiographic activism is the push and pull of history being used for a present-minded purpose; activism can only exist for present-minded goals. In other words, this oral history work is anchored in the present—my present desire to include Deinum in the historical record, the present memories of my narrators, the present landscape that inspired my original historical question. Ultimately, this does not negate the power of oral history projects being created; it simply means that public historians need to adhere stringently to the rigor of oral history methodology. I am aware that, partially based on my interests and partially based on my fondness for him, I actively sought to write Andries Deinum into the community history of Portland filmmakers, the institutional history of Portland State University, and the cultural history of Portland. This was a deliberate act. And I deliberately chose a list of narrators to interview. Yet, I balanced information learned from the oral history interviews with scads of reading and research of any and all historical documents on which I could get my hands. Fundamentally, the interviews, like all primary sources, are subjective and need to be carefully analyzed and interpreted. There were discrepancies in the narrators' recollections, but I did not get caught up in the

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<sup>18</sup> Ibid., 1.

minutiae; instead, I focused on the broad strokes, the bigger picture.<sup>19</sup> Writing this history, like all histories, reinforces the idea that if you stand too close to a pointillist painting, all you see are unrelated strokes of differing colors; yet, if you stand back and shift your perspective, you see a comprehensive whole image, a whole that is made much more interesting by periodically moving closer to study just the small dots of paint.

Whereas the painter uses countless amalgamations of paint to create an image on canvas, the filmmaker uses 24 frames per second to “paint” the human experience. As Deinum stated in a 1962 memorandum: “Film, alone of the arts, can display fully rounded, infinitely complicated human beings within their actual environment, interacting with it, and with each other.”<sup>20</sup> At its best, so, too, can oral history. In other words, oral history, like film, can reveal, uncover, and accentuate the humanism of history. Furthermore, both oral history and film have “the potential for making the socially invisible visible.”<sup>21</sup> Deinum was a humanist (in the broadest sense of the word), and he spent a lifetime teaching the great task of film: to explore the human experience, the human condition. Therefore, Deinum’s educational ideology and his personal philosophy of life both underscore how oral history methodology is perfectly suited to piece together the history of this man—no other methodology could tell this same tale in the same way. Deinum was an educator first and foremost. “The ultimate goal of all education, of all civilization,” Deinum said, “is a harmonious society that consists of

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<sup>19</sup> While oral history can reveal unknown “facts” or details, the main strength of oral history is gaining a better understanding of the meaning behind actions, the actions that became history. Since human memory is fallible, my narrators, answering questions about people or events from upwards of 55 years ago, did not always remember the same details; course years, names, and locations were sometimes remembered slightly differently. Yet, significantly, the meaning of Deinum and CMI in their lives sounded eerily similar across the board.

<sup>20</sup> Andries Deinum, *Speaking for Myself: A Humanist Approach to Adult Education for a Technical Age* (Boston, MA: Center for the Study of Liberal Education for Adults at Boston University, 1966), 20.

<sup>21</sup> *Willamette Bridge*, July 7-July 17, 1969, p. 31.

autonomous individuals, unsubmitive, each of them having... ‘the stature of one.’”<sup>22</sup>

Deinum believed in genuine human values, the human spirit, and oral history is a methodology that returns human subjectivity to the historical record—returns the human to history. This notion is reiterated by Deinum when he stated: “Genuine and honest communication by moving image gives us not just the facts, but like all good art, the ‘feel’ of the facts, more than ever essential to understanding the world we inhabit, the way we live today.”<sup>23</sup> It was certainly not lost on me that there is a synergistic relationship between the oral history methodology, Deinum’s ideology, and the medium of moving images.

Oral history methodology not only aligns with many of Deinum’s humanist values, but also has technological connections to film. In the 1960s, there were not only sweeping cultural and political changes the world over, but also the re-contextualization of film and oral history in society, with both mediums revolutionized by portable equipment. In 1963, French cinematographic engineer André Coutant introduced to the United States his film camera, the 16mm Éclair NPR—the first successful lightweight sync-sound movie camera—revolutionizing filmmaking and spawning the American New Wave, with an emphasis on realism.<sup>24</sup> Just one year later, in 1964, Philips introduced the Compact Cassette to the United States, revolutionizing not only the music scene but also oral history, because now conducting interviews was inexpensive and

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<sup>22</sup> Deinum, *Speaking for Myself*, 3.

<sup>23</sup> Deinum to S. John Trudeau, memorandum, March 23, 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>24</sup> Michael Renov, ed., *Theorizing Documentary* (New York: Routledge, 1993), 205.

more mobile.<sup>25</sup> Furthermore, by 1966, the Oral History Association had been established and “[o]ral history become a widespread means to recover ‘history from the bottom up.’”<sup>26</sup> All this points to the fact that, starting in the 1960s, the public was hungry for narratives (whether historical, artistic, or commercial) that gave voice to the people, narratives that showed life closer to the way it is lived. Indeed, the film movement known as *cinéma vérité* (literally “cinema truth”) became a filmmaking phenomenon during the 1960s; it emphasized naturalistic hand-held camera techniques to reveal the “realness” of life. Both film and oral history can function as democratizing ways forward to a better future. In that vein, Deinum spent his life teaching film as an agent for social change.

The pages that follow, while informed by oral history methodology, use few block quotes from the oral history interviews. Yet, I try to maintain as often as possible Deinum’s words, his style of writing; in short, how *he* communicated *his* ideas. My narrators continually reminded me that the story that needed to be told was that of Andries Deinum; I use the oral histories and narrator quotes to inform Deinum’s story where documents could not. I aim to respect the focus on Deinum and, therefore, tell one aspect of Deinum’s story, as best I can, without detouring down the many fascinating and important trails that veer off from his life and work.<sup>27</sup> Chapter one uses the biography of Andries Deinum to trace the shifts of cultural history from the professionalization of film scholarship in the academy to the activities of the Second Red Scare in the 1950s.

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<sup>25</sup> Eric D. Daniel, C. Denis Mee, and Mark H. Clark, eds, *Magnetic Recording: The First 100 Years* (Piscataway, NJ: Institute of Electrical and Electronic Engineers, Inc., 1999), 14.

<sup>26</sup> Swain, “Oral History in the Archives,” 344.

<sup>27</sup> There are numerous articles, books, and/or films that can and should be written about various aspects of Oregon’s film history—for example, the role of the Portland Art Museum in the development of Portland’s cultural landscape, or the history of Teknifilm, Inc. Also, it would be important to write the biographies of people such as Tom Taylor, Homer Groening, Lew Cook, Frank Hood, Tom Shaw, Tom Chamberlin, and Rachael Griffin, to name a few. For example, Tom Taylor is linked to the development of public access cable in Portland, and is tied to federal legislation for and, ultimately, the birth of local community media.

Historiography is comprised of individual historical events that, when analyzed together, not only create a comprehensive picture, but also shape the bigger picture. In other words, by intertwining Deinum's biography with these two distinct "moments" in United States cultural history, underscoring how "big" history is always played out in "small" lives, I can cover not only the important milestones, events, and influences in his life that helped form the man who came to Portland, Oregon, but also how these influences played out and forever shifted the Portland cultural landscape. Chapter two covers Deinum's life and work after his arrival in Portland in September 1957, until his foundation of the Center for the Moving Image in 1969. In chapter three, the final chapter, I offer an overview of Deinum's great work, CMI, placing the organization in its specific historical context of late 1960s Portland. Additionally, through an examination of Deinum's memos, I document both what he wanted to develop at CMI and his frustration with Portland State's administration. My work is simultaneously rooted in archival research and oral history methodology. I am a historian who is capitalizing "on oral sources to understand those members of society with little or no documentary record."<sup>28</sup> Chance placed two banker's boxes in the PSU archive that contain information about CMI. Chance discovery steered me to those boxes. But, my love of history and of film is what drove the research and this work.

History is many things but, at its base, history is simply what gets remembered. Andries Deinum, an ordinary man with extraordinary experiences, has been largely forgotten, save for the efforts of one of his former students, Brooke Jacobson. Without her work and passion, there would be no written remembrance about Deinum. In fact,

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<sup>28</sup> Swain, "Oral History in the Archives," 345.

neither Deinum nor the work of the Center for the Moving Image are included in Gordon B. Dodds's extensive *The College That Would Not Die: The First 50 Years of Portland State University, 1946-1996*.<sup>29</sup> While Deinum is nearly absent from current written records, he lives on in the memories of his former students. But, many years have passed since his story began and, as knowledge gets handed down, the beginning of the cycle could have ended up forgotten. Therefore, this thesis, first and foremost, is an act of remembering. It is a deliberate act, as all history is, to return Deinum to the arena of collective remembrance and to the core of Portland's film community. Deinum is a foundational figure in the cinematic landscape of Portland and an important piece in PSU's history. Ultimately, Deinum's narrative underscores how "small" histories work like concentric circles rippling out from the differing locus points in a single pond, intersecting and affecting each other with the reverberations felt throughout the larger historical narrative.

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<sup>29</sup> Dodds does have a single reference to CMI; Dodds comments that CMI televised a meeting of the faculty senate on page 258.

## CHAPTER ONE

### From Friesland to Los Angeles: Andries Deinum and the development of film education in the United States

How can one deny that biography is of outstanding significance for the understanding of the great context of the historical world? After all, it is the interaction between the depths of human nature and the universal context of broad historical life which has an effect at every point of history and this is the most fundamental connection between life itself and history.<sup>30</sup> ~ Wilhelm Dilthey

I will never *know* Andries Deinum. Nor have I examined every extant document written by Deinum.<sup>31</sup> But this does not discourage me, nor does it mean that what I offer here is a shoddy, incomplete history because, arguably, “[t]here is no way to construct a complete history, either in the sense of including everything or in the sense of any story being completely finished. Not only must we select, but we must face the limitation of being ourselves in process.”<sup>32</sup> As previously stated, history is what gets remembered and recorded. Yet, one can never remember or reconstruct an entire event or human being, as lived. Therefore, history is always fragmentary and partial—one reason why historical discourse is so valuable. Moreover, life is not lived as a singular narrative; hence, although the narrative structure I have imposed on Deinum’s life is not natural, it offers a clear glimpse into a key aspect of his life. Now, here is where I offer you “both the sweeping gaze and the minutely focused stare” of biographical study.<sup>33</sup> For, like historian Valerie Yow, I, too, have been “fascinated with the way an individual life reveals the

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<sup>30</sup> Wilhelm Dilthey, *Meaning in History: W. Dilthey’s Thoughts on History and Society*, ed. and introduced by H. P. Rickman (London: Allen & Unwin, 1961), 90.

<sup>31</sup> As previously mentioned, Deinum’s papers are privately held, and although Dr. Brooke Jacobson was generous and shared with me many documents, many more remained sequestered away for her research.

<sup>32</sup> Paul K. Conkin and Roland N. Stromberg, *Heritage and Challenge: The History and Theory of History* (Wheeling, IL: Forum Press, 1989), 201.

<sup>33</sup> Valerie Raleigh Yow, *Bernice Kelly Harris: A Good Life Was Writing* (Baton Rouge: Louisiana State University Press, 1999), xiii.

intersection of culture, historical moment, and the particular.”<sup>34</sup> I offer a sweeping gaze of Deinum’s life from birth to death, focusing on his relationship to film and his role as an early film educator in the United States. Historians study change over time and that change is propelled forward by human decisions and actions. This thesis examines the linear changes during the course of one man’s life, as well as the social and political changes that left deep imprints on that man, imprints that he brought in his being to Portland in 1957. Alessandro Portelli, the doyen of oral historians, argues that “at the core of oral history, in epistemological and in practical terms, lies one deep thematic focus... the search for a connection between biography and history, between individual experience and the transformations of society.”<sup>35</sup> Deinum’s adult life, through a combination of chance, drive, and relationships, is entwined with the development of film education in the United States.

One’s youth is often the least documented phase of life; this is true of Andries Deinum. Some of what I know of his childhood comes from a brief oral history interview with Deinum completed by David Newhall, a professor emeritus of philosophy at Portland State University, in early October 1994, less than four months before Deinum’s death in January of 1995.<sup>36</sup> Newhall stated that one purpose of the interview is to “fill in some details about [Deinum’s] biography.” It is a short interview, lasting less than 50 minutes, yet it provides valuable, hitherto unknown, details about Deinum’s childhood. All other pieces of early biographical information were gleaned either from the few

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<sup>34</sup> Yow, *Bernice Kelly Harris*, xiii.

<sup>35</sup> Alessandro Portelli, *The Battle of Valle Giulia: Oral History and the Art of Dialogue* (Madison: University of Wisconsin Press, 1997), 6.

<sup>36</sup> Andries Deinum, oral history interview recorded by David Newhall, Portland, Oregon, early October 1994.



extant documents I was able to locate and read or Internet searches on genealogical databases. The following is what we know from those limited sources: Deinum was born on July 20, 1918 in Workum, Friesland (*Fryslân*), a small port town in the Netherlands, to a grain dealer father, Taeke, and a home-making mother, Atje. He described his ancestors as “eel-fishermen and deacons in the Dutch Reformed Church in the same town for centuries.”<sup>37</sup> Both the water and the church defined the nation and people. Deinum, who was raised during the interwar era, was years later remembered for teaching “defensive” living, a lifestyle of being critically aware and questioning all messages received.<sup>38</sup> It is easy to understand how a youth spent in the Netherlands could instill such a value, because much of Friesland lies below sea level and only through the defensive planning—and living—of a complex system of dams, dikes, dunes, and floodgates does much of the nation even exist. Deinum explained:

One of the circumstances that have affected the character of the Dutch is the fact that for 2,000 years they have lived under a constant threat of floods; the waters could come over almost any time. I remember the water almost coming over the dikes of my home town once. ... This has made the Dutch apprehensive; it has made them a somber, blunt, no-nonsense type of people.<sup>39</sup>

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<sup>37</sup> Andries Deinum, “Andries Deinum: Background, Training and Experience,” 1957, in author’s possession.

<sup>38</sup> Bob Summers, in an email to author, February 24, 2012, recollected: “Andries often would say that [if] there was something he wanted students to get out of his classes it was “defensive living”, that it was something he felt to be as important as “defensive driving.” And that people needed it to be able to sift thru [sic] all the media that they were constantly being bombarded with: how to recognize truth, obfuscation, propaganda, selling, power, proselytizing, misinformation, jargon, cliché, etc. whether verbal or more the more subtle visual [that’s] being planted by Madison Avenue-style advertising within television, movies & the press. And this was at the core of his dichotomy between “movies” & “films”. As I’m sure others have often touched on this I won’t go into it other than to say that he felt movies were to entertain, films to educate. And defensive living was the means to get beneath the surface of either.” In Deinum’s words: “I believe we have to be conscious consumers of existence. We should be critical of what we consume, and we consume everything from products to ideas and philosophies.” Clarence Hein, “‘The Bleak Professor’: Andries Deinum on the Decline of Individuality,” *PSU Perspective*, Portland State University Alumni News, 1980, p.12.

<sup>39</sup> Deinum, *Speaking for Myself*, 36.

Friesland is the only one of the twelve Netherlands provinces that has its own language, character, and culture. For centuries, much of Frisian identity has been constructed in opposition to the dominant Dutch culture, much like the Basque and Flemish. Yet, unlike the Basques or the Flemish, Frisian identity has been culturally, not politically, focused. Above all, Frisians prize their ancient language, Frisian (*Frysk*), a spoken language; hence, although Deinum always spoke to his family in Frisian, he always wrote in Dutch.<sup>40</sup> Most Frisians, including Deinum, considered their “language to be the strongest marker of their identity.”<sup>41</sup> Another key aspect of the culture is the make-up of the industry: Friesland is an agricultural province. This aspect of the culture is noteworthy in Deinum’s life because he was sickly as a youth, which “excused” him from working the farm, as his two younger brothers, Hans and Sipke, were required to do, and allowed him to go to school, which was rare for a shopkeeper’s son.<sup>42</sup> Deinum says he spent most of his time as a child in school, at home, and at the library reading. From 1924 until 1932 Deinum attended grammar school in Workum.<sup>43</sup> A bright and dedicated student, he attended the Gymnasium, a university-preparatory school, from 1932-37 in the neighboring town of Sneek.<sup>44</sup> While in Sneek, Deinum recalled, “I ransacked every library within range and served as assistant to our local librarian for five years.”<sup>45</sup> As with much of Deinum’s life (or any life, for that matter), a combination of circumstances, ability, relationships, and luck helped pave his life’s course. Excused from

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<sup>40</sup> Andries Deinum to Sikkema, June 26, 1973, in author’s possession.

<sup>41</sup> Stephen Barbour and Cathie Carmichael, eds., *Language and Nationalism in Europe* (Oxford: Oxford University Press, 2002), 146-7.

<sup>42</sup> Andries Deinum, oral history interview recorded by David Newhall, Portland, Oregon, early October 1994.

<sup>43</sup> Andries Deinum, “Andries Deinum: Background, Training and Experience,” 1957, in author’s possession.

<sup>44</sup> Andries Deinum to Hallock Hoffman, October 23, 1955, in author’s possession.

<sup>45</sup> Ibid.

the manual labor of the farm, Deinum was able to gain an education, as well as have the opportunity to travel by bicycle a good deal around Western Europe, staying at youth hostels.<sup>46</sup> On one such journey in Amsterdam, during the summer of 1936, at age seventeen, Deinum met a group of students from California's Stanford University. This chance meeting, paired with his interest in the United States and his intellect, led to his application and admission to Stanford as a transfer student (he entered as a junior) in the 1938 summer quarter, at age nineteen. Although Deinum did not know it at the time, he would never live in the Netherlands again.



Figure 2. Deinum circa the late 1950s. Deinum Papers, privately held collection.

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<sup>46</sup> Ibid.

Deinum arrived in the United States in May 1938 “fortified with a knowledge of seven languages,” to attend Stanford.<sup>47</sup> Within one year, he had married Dorothy Colodny, a fellow student, in Mexico City on July 8, 1939 and, by March 1940, Deinum had graduated from Stanford with a Bachelor of Arts in journalism. On May 10, 1940, when Germany invaded the Netherlands, World War II literally hit home for Deinum. This invasion not only prohibited Deinum from returning home after graduation and required him to stay in the United States, but also inadvertently set in motion his career in film education that would eventually change the cultural landscape of Portland, Oregon, many years later. Not sure what to do after graduating from Stanford and being “stuck” in the United States, Deinum was urged by well-known and respected cinematographer Rudolph Maté to study for one year at the Art Center School (now the Art Center College of Design) in Pasadena, California with a focus on filmmaking.<sup>48</sup> After that, based on the recommendation of Academy Award-nominated screenwriter Nunnally H. Johnson (a family friend of Deinum’s wife), William Koenig, a production manager at Twentieth Century Fox, hired Deinum as a production clerk. From this moment on, Deinum’s life, work, and identity would be centered around film. Deinum had an interest in film since childhood when circumstance placed an eleven-year-old Deinum in the path of thirty-year-old renowned Dutch filmmaker Joris Ivens. In the summer of 1929, Deinum recalled

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<sup>47</sup> Newspaper clipping dated May 29, 1938.

<sup>48</sup> Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author’s possession. Although I do not know how Deinum knew Rudolph Maté, I assume Deinum, being a European “stuck” in Los Angeles (a much smaller town in the 1930s), rubbed elbows with other Europeans interested in film. Maté, born in Poland, emigrated to the United States in 1935, after which he received five Academy Award nominations for Cinematography. Although Maté directed over 25 films, he is best remembered for his camera work on renowned films such as Carl Dreyer’s *The Passion of Joan of Arc* (1928), King Vidor’s *Stella Dallas* (1937), and Charles Vidor’s *Gilda* (1946).

seeing Ivens making his film *Zuyderzee* and later stated of the experience: “Ever since that time I’ve wanted to make films.”<sup>49</sup> However, filmmaking itself is not where Deinum left his mark; it was the burgeoning world of film education in which Deinum created an imprint.

To better understand Deinum’s place within the field of film education, it becomes necessary to step back and give an abbreviated review of the field’s history in the United States. Twenty years after Auguste and Louis Lumière first projected celluloid on the big screen in a Parisian basement to a paying public on December 28, 1895, cinema scholarship entered the academy in the United States. As with most transitions, the changes were not drastic and immediate; the process of institutionalizing film studies took decades (and some would argue that film studies, the least historicized discipline in the humanities and social sciences, is still morphing into a “respectable” academic discipline). 1915 saw two seminal advancements in film scholarship: firstly, American poet Vachel Lindsay published *The Art of the Moving Picture*, the first book of film theory, which argued for the acceptance of the film medium as art. Secondly, although silent films had been used in a few courses previously, the first course dedicated to film was started at Columbia University.

In 1915, before Deinum was born, the founders of the Famous Players-Lasky Corporation (now Paramount Pictures), Jesse L. Lasky and Adolph Zukor, sponsored the United States’ first university-level film course at Columbia University.<sup>50</sup> Even though this course, “photoplay writing,” was a “defining moment in the history of film study,” it

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<sup>49</sup> Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author’s possession.

<sup>50</sup> Peter Decherney, “Inventing Film Study and Its Object at Columbia University, 1915-1938,” *Film History* 12, no. 4 (2000): 450-51.

fundamentally functioned as an attempt to professionalize screenwriting.<sup>51</sup> Lasky and Zukor were presumably attempting to create a class of writers to supply their studio with scripts. Regardless of their motivations, this was the first time that the film industry and the academy joined forces in the name of professionalizing film studies, but it certainly would not be the last. As with Deinum's experiences later in Portland, the photoplay course was offered as an adult education extension course through Extension Teaching.<sup>52</sup> Although these extension courses lasted for decades at Columbia, they did not make huge impressions on film scholarship in the academy; "[n]evertheless, Columbia's film program had a direct influence on the design of university film programs."<sup>53</sup> Lasky and Zukor were again part of the next major film studies milestone at another Ivy League tower: the establishment of film scholarship at Harvard University in 1927.

As with their efforts at Columbia University, when Lasky's and Zukor's attentions turned to Harvard, they joined forces with other industry moguls, including sometime film producer Joseph P. Kennedy, Sr., who had the idea to create a film course that would be taught through Harvard's Graduate School of Business Administration. On March 14, 1927, Kennedy delivered the first lecture in the first film course at Harvard to over one hundred graduate students.<sup>54</sup> The industry connections within the academy are underscored not only by the fact that the film course was nested in the Business School, but also that the focus of the course was on the business side of the vertically integrated

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<sup>51</sup> Decherney, "Inventing Film Study," 446.

<sup>52</sup> Brander Matthews, John B. Pine, Harry Thurston Peck, Munroe Smith, and Frederick P. Keppel, eds., *A History of Columbia University, 1754-1904: Published in Commemoration of the One Hundred and Fiftieth Anniversary of the Founding of King's College* (New York: Columbia University Press, 1904), 257-58; Decherney, "Inventing Film Study," 444.

<sup>53</sup> Peter Decherney, *Hollywood and the Culture Elite: How the Movies Became American* (New York: Columbia University Press, 2005), 61.

<sup>54</sup> Cari Beauchamp, *Joseph P. Kennedy Presents: His Hollywood Years* (New York: Alfred A. Knopf, 2009), 95.

studio system.<sup>55</sup> Within the year, discussions turned to not only teaching courses through the Graduate School of Business Administration, but also the creation of a film library to be curated by the Fogg Museum, Harvard University's oldest art museum. A detailed discussion of all that transpired at Harvard is beyond the scope of this narrative, yet it should be noted that a major tension arose from the fact that "Hollywood leaders imagined that a university film program could be used to control the public perception of film and to solidify the hierarchy of labor relations in Hollywood," whereas those inside the academy wanted to focus on film as art, thereby cultivating the first generation of experts in the art of film for the United States.<sup>56</sup> In others words, the primary motivation for starting the two earliest film courses—at Columbia and Harvard respectively—was to fulfill the needs of Hollywood moguls who aimed to professionalize and better control the film industry's labor.<sup>57</sup> In short time, Harvard's connections within the film industry, which by the late 1920s was firmly rooted in Los Angeles, were increasingly strained and Hollywood's leaders looked a bit closer to home for an institutional solution.<sup>58</sup>

The world received its first dedicated film school in 1919, with the foundation of Moscow's State Film School. Ten years later, the University of Southern California (USC) created the United States' first department dedicated to film.<sup>59</sup> To briefly retrace these early film studies threads: in 1915, Columbia University, financially supported by Lasky and Zukor, introduced the first film course in the United States. Then, in 1927,

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<sup>55</sup> Peter Decherney, *Hollywood and the Culture Elite*, 65.

<sup>56</sup> *Ibid.*, 66.

<sup>57</sup> *Ibid.*, 61.

<sup>58</sup> In fact, when the Hollywood moguls turned their attention *and* financial support towards Los Angeles, there was "no follow-up to the 1927 [film course] offering" at Harvard. See, Dana Polan, "Young Art, Old Colleges: Early Episodes in the American Study of Film," in *Inventing Film Studies*, ed. Lee Grieveson and Haidee Wasson (Durham, NC: Duke University Press, 2008), 94.

<sup>59</sup> Richard Taylor and Ian Christie, eds, *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939* (New York: Routledge, 1994), 23.

Joseph Kennedy, along with other Hollywood heavy-hitters, exhibited that same desire to champion Hollywood to Harvard, bringing the idea of classes, an awards ceremony, and a film library to the forefront of industry efforts. When, that same year, Hollywood quickly realized that it would be easier to advocate for film in its own backyard, many of the same men who were involved with Columbia and Harvard were instrumental in the 1927 foundation of the Academy of Motion Picture Arts and Sciences in Los Angeles.<sup>60</sup> In turn, it was with the financial aid of the Academy of Motion Picture Arts and Sciences that the first four-year film program was started in the United States at the University of Southern California.<sup>61</sup> In fact, within two years of the Academy's foundation, a "less well-known element of the Academy's oversight of movie-making labor [was] its sponsorship of film courses at the University of Southern California."<sup>62</sup> Yet again, the industry and the academy joined forces to "advance" the young medium of film. A little over twenty years later, Andries Deinum became an influential film educator at USC.<sup>63</sup>

Before we move on to the start of Deinum's career in film education, let's return to the broad strokes of his biography to better understand all the imprints left on him by the unique nexus of social forces, particular events, and personal relationships and to gain

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<sup>60</sup> The Academy of Motion Picture Arts and Sciences is best known internationally for their annual Academy Awards.

<sup>61</sup> Decherney, *Hollywood and the Culture Elite*, 9; By 1932, USC was offering the United States' first bachelor's degree in film. See, Polan, "Young Art, Old Colleges," 97.

<sup>62</sup> Decherney, *Hollywood and the Culture Elite*, 70.

<sup>63</sup> As a prominent example of Deinum's influence, Kent Mackenzie, director of *The Exiles*, a film about Native American diaspora in the Bunker Hill district of Los Angeles, stated that Deinum was "the greatest single influence in his attitude and thinking about films." In 1961, *The Exiles* could not find a distributor and was publicly "lost" for decades; then in 2008, the film was restored by the UCLA Film and Television Archive and commercially re-released to great critical acclaim. In fact, in 2009, the Library of Congress placed *The Exiles* on the National Film Registry. See "The History of *The Exiles*," p. 12. Similarly, Roger A. Caras, naturalist, author, and an international television personality, arguably best known as the host of the annual Westminster Kennel Club Dog Show, stated in *Instructor* (vol. 86, 1976): "Andries Deinum, at the University of Southern California, had a way of opening doors inside his students. He turned us outward, made us search, find, absorb, and use the world intellectually."



a better sense of his experiences that later helped shift Portland's cultural landscape. By the early 1940s, while film scholarship in the United States was still "sketchy and somewhat random," Deinum, employed by Twentieth Century Fox as both a production clerk and second assistant director, was working in Hollywood with notables such as director Irving Pichel.<sup>64</sup> During this time Deinum formed a friendship with Joris Ivens, one of the fathers of documentary film and the same man who had made a lasting impression on a young Deinum decades before on the waters of the Zuyderzee.<sup>65</sup> It is easy to see how these two men, with a shared country and interest in film, became fast friends. Deinum reflected on this in a letter to Norman Günter Dyhrenfurth, the head of the University of California, Los Angeles' film department: "Through Ivens I became acquainted with many documentary film makers [sic], and with him I discussed film for days on end."<sup>66</sup> In fact, when Ivens taught a course at the University of Southern California in 1941, Ivens had Deinum work as his assistant.<sup>67</sup> Arguably, this relationship left a lasting impression on a young Deinum. Deinum, who had a life-long interest in film that was "stymied considerably in [his] youth by the strictly Calvinist character of [his] Frisian surrounding," now was rubbing elbows with key figures in film history.<sup>68</sup> Moreover, Deinum's relationship with Ivens, whose "political beliefs took him to the

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<sup>64</sup> Polan, "Young Art, Old Colleges," 94; Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author's possession.

<sup>65</sup> "Fathers" of documentary film include: Louis Lumière, Robert Flaherty, John Grierson, Esther Shub, Dziga Vertov, and Joris Ivens. For further information, see Bill Nichols, *Introduction to Documentary*, 2nd ed. (Bloomington: Indiana University Press, 2010).

<sup>66</sup> Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author's possession.

<sup>67</sup> Hans Schoots, *Living Dangerously: A Biography of Joris Ivens*, trans. by David Colmer (Amsterdam, Netherlands: Amsterdam University Press, 2000), 161.

<sup>68</sup> Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author's possession.

other side of the Iron Curtain,” foreshadows troubles that would later follow Deinum during the Second Red Scare.<sup>69</sup>

By 1943, Deinum, having only been in the United States for five years, had insidiously situated himself as a workingman in Hollywood. Even though many “extraordinary” historical moments or events are a matter of time and place, people ultimately drive historical narratives. Deinum’s personal relationships continually redirected the course of his life and this narrative. Although I am unable to locate documents regarding the family history of Deinum’s first wife, Dorothy Colodny, I know from journals and letters partially transcribed by historian Michael Munk that Colodny’s mother was connected to both of the infamous studio heads Louis B. Mayer and David O. Selznick; both men and their wives had numerous meals in the Deinums’ and the Colodnys’ homes in Los Angeles.<sup>70</sup> By 1943, a twenty-five-year old Deinum was personally connected to at least four men who, to this day, are studied in film courses across the globe. However, the world was in turmoil outside the film industry, with the tragedies and travails of World War II (WWII). In the fall of 1943, Deinum, based on his knowledge of seven languages, was approached by the Office of Strategic Services (OSS) to serve in an intelligence capacity for the Allies in WWII. Although, again, there is little documentation on Deinum’s time in the OSS (the predecessor of the Central Intelligence Agency), documents show that, by January 1944, Deinum was on his way to Washington,

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<sup>69</sup> Nichols, *Introduction to Documentary*, 224.

<sup>70</sup> In the late 1990s, Michael Munk and Brooke Jacobson set out to collaborate on an article about Deinum. Although the article never materialized, Munk shared his transcribed notes with me. Returning Deinum to the historical record mattered to Munk, too, for Deinum mattered to Munk. After Deinum’s death, Munk wrote Virginia “Ginna” Deinum, Deinum’s second wife, on February 10, 1995, “As you know, I was one of [Deinum’s] first students here... 1957-58. He forever changed the way I look at the world, a fact that I am aware of every day of my life.” The Colodnys’ relationship with film moguls is known from various letters from Dorothy Colodny to Deinum in 1944. All letters and notes in author’s possession; Munk generously allowed me to make duplicate copies of his documents and notes.

D.C. to spend six weeks training as an American spy. However, to truly be an American spy, Deinum needed to be an American. Hence, soon after being approached by the OSS, Andries Deinum was naturalized as a United States citizen on December 24, 1943.<sup>71</sup> By early February 1944, Deinum was on the *Queen Elizabeth* headed to London.<sup>72</sup> Deinum's time in London, albeit brief, was formative. Assigned to the Research and Analysis Division, Deinum's task was "the collection and analysis of materials that would provide a picture of civilian life and opinion in the occupied Netherlands."<sup>73</sup> While stationed in London, Deinum's duties kept him connected to the Netherlands Government-in-Exile and with "many of the professional historians who staffed the R&A Division."<sup>74</sup> As with many WWII resistance movements throughout the European continent, radio and newspapers played an important role in both information and morale for the resisters on the ground. Deinum read underground newspapers from the Netherlands and developed great admiration for the Dutch Resistance and, like many of the era's resistance movements, communists were a huge part of the movement. Deinum's time in the OSS is a story he repeatedly told to his students later in life, including the fact that both of Deinum's younger brothers, Hans and Sipke, became heroes of the Dutch Resistance.<sup>75</sup> Moreover, Deinum's eventual membership with the Communist Party created career

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<sup>71</sup> National Archives and Records Administration (NARA); Washington, D.C.; *Naturalization Index Cards of the U.S. District Court for the Southern District of California, Central Division (Los Angeles), 1915-1976 (M1525)*; Microfilm Serial: M1525; Microfilm Roll: 40 (accessed on April 19, 2012, <http://www.ancestry.com>).

<sup>72</sup> New York Passenger Lists, 1820-1957 [database on-line], 1944; Microfilm Serial: T715; Microfilm Roll: T715\_6875; Line: 10; Page Number: 90 (accessed on April 19, 2012, <http://www.ancestry.com>).

<sup>73</sup> Andries Deinum to Hallock Hoffman, October 23, 1955, in author's possession.

<sup>74</sup> Andries Deinum, "Andries Deinum: Background, Training and Experience," 1957, in author's possession.

<sup>75</sup> "Decorated by U.S.: Holland Hero in Hollywood," *Hollywood Citizen-News*, August 29, 1947, p. 5.

problems within a decade. Ultimately, Deinum's time in the OSS helped land him a job as Technical Advisor on a Fritz Lang film.

Although official historical records have not yet been located or declassified, we do know that Deinum's OSS service officially ended in January 1945; however, in early October 1944, Deinum "suggests for the first time from London that he's having some difficulties with his work and position in the OSS."<sup>76</sup> It is unclear whether Deinum resigned or was asked to resign; however, it is documented that, on October 25, 1944, Deinum boarded the *RMS Mauretania* and headed back to New York.<sup>77</sup> Upon his return, Deinum's marriage to Colodny quickly dissolved and they officially divorced in 1946. By his own recollection, nearly fifty years after his divorce from Colodny, he claimed he was "very insecure" and his foolishness was based on the fact that Colodny wanted to be a doctor, but Deinum wanted a wife.<sup>78</sup> Within the year, Deinum was back at work in Hollywood as the research director on Douglas Sirk's *A Scandal in Paris*.<sup>79</sup> When Deinum mentioned his time working on *A Scandal in Paris*, he focused on his relationship with the film's cinematographer, the renowned Eugen Schüfftan.<sup>80</sup> "Schufftan," Deinum stated, "both for his personal character and his wealth of ideas, was a revelation to me. He made me see in discussions which went on for months the basis of film in the graphic arts. I owe him much of my opinions."<sup>81</sup> Presumably, Deinum's close

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<sup>76</sup> Letters between Deinum and Colodny noted in Michael Munk's research notes, in author's possession.

<sup>77</sup> New York Passenger Lists, 1820-1957 [database on-line], 1944; Microfilm Serial: T715; Microfilm Roll: T715\_6875; Line: 10; Page Number: 90 (accessed on April 19, 2012, <http://www.ancestry.com>).

<sup>78</sup> Andries Deinum, oral history interview recorded by David Newhall, Portland, Oregon, early October 1994.

<sup>79</sup> Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author's possession.

<sup>80</sup> Eugen Schüfftan is best known for inventing the Schüfftan process, a special effects technique that uses mirrors to superimpose actors into miniature model sets. In 1962, for his work on *The Hustler*, Schüfftan won the Academy Award for Best Cinematography.

<sup>81</sup> Andries Deinum to Norman Günter Dyhrenfurth, May 23, 1950, in author's possession.

relationship to Schüfftan, who pioneered visual effects for Fritz Lang's infamous *Metropolis*, coupled with Deinum's experience in the OSS, led to his next project serving as Technical Advisor on Lang's film *Cloak and Dagger*, the first about the OSS. Again, when Deinum reflected on his experience with Lang, he focused on the relationship:

The best of it all was my close association with Fritz Lang whom I had admired for years and who, up till then, had been more a historical than a real person to me. Fritz was generous with his friendship and his experience. I benefited from both immensely. After leaving Warner Bros., I went to work for Lang directly. He insisted that I become acquainted with every phase of production and in addition he constantly showed me what he did and why. It was pleasing that my ideas were often useful to him. Altogether I had two years of marvelous schooling in film direction which came to a stop when Diana Productions was dissolved.<sup>82</sup>

Before Diana Productions was dissolved in 1948, Deinum's circle of influence grew even larger when he began working as a researcher for the Hollywood Nineteen—"unfriendly" (suspected communist) industry workers from a wide range of positions subpoenaed before the House Un-American Activities Committee (HUAC).<sup>83</sup>

The House Un-American Activities Committee, which had been established in 1938, held a nine-day hearing in November 1947 to investigate screenwriters, actors, directors, and musicians working in the Hollywood film industry who allegedly pushed communist propaganda and/or had communist ties. Deinum had been hired to help the Hollywood Nineteen prepare for the hearing by providing much-needed information and research to the nineteen who would be grilled by the committee. A few years after this period, when writing to Hallock Hoffman, eventually the Secretary and Treasurer of the Fund for the Republic, Deinum mentioned this employment: "From 1948 to December 1949 I engaged in free lance [sic] research, working for screenwriters, for lawyers, and

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<sup>82</sup> Ibid.

<sup>83</sup> Diana Productions was an independent production company formed by Walter Wanger, Joan Bennett, and Fritz Lang. Matthew Bernstein, "Fritz Lang, Incorporated," in *Hollywood: Critical Concepts in Media and Cultural Studies*, Volume 2 *Formal-Aesthetic Dimensions: Authorship, Genre and Stardom*, ed. Thomas Schatz (New York: Routledge, 2004), 30-31.

for the National Wallace Committee, tackling different kinds of research problems.”<sup>84</sup>

During the height of the Cold War, Deinum clearly downplayed his communist ties and work for the original Hollywood Nineteen. This reticence to speak freely of his associations at that time was likely due to the fact that Deinum was not only being blacklisted in the Hollywood film industry, but also investigated for his communist ties. However, decades later, when Deinum remembered that time in the following excerpt from his *Film Quarterly* review of the book *The Inquisition in Hollywood: Politics in the Film Community, 1930-1960*, he very clearly stated his deep ties to other blacklisted individuals:

From 1940 to 1948 I worked in Hollywood in various minor positions (from company clerk to personal assistant to Fritz Lang.) For three to four years I belonged to branches of the Hollywood section of the Communist Party, including the year 1947. I knew personally (some well, some slightly) most of the people involved in the events in this book. I did the bulk of the research about the House Un-American Activities Committee and its members for the original “Hollywood 19,” before they went to the 1947 hearings in Washington. I was deeply involved in organizing conferences, meetings, and broadcasts around the issue, and kept materials relating to it. After 1948 I could not find employment in the studios any more.<sup>85</sup>

In short, both Deinum’s membership in the Communist Party and his work for the Hollywood Nineteen effectively left him blacklisted from Hollywood. While Deinum’s professional life suffered in the cultural and political climate, his personal life hit a high note when, in 1948, he married Virginia “Ginna” Hammond, who would remain his wife until his death.<sup>86</sup>

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<sup>84</sup> Andries Deinum to Hallock Hoffman, October 23, 1955, in author’s possession.

<sup>85</sup> Andries Deinum, “Review of *The Inquisition in Hollywood: Politics in the Film Community 1930-1960* by Larry Ceplair and Steven Englund,” *Film Quarterly* 34, no. 2 (Winter 1980-1981): 60-62.

<sup>86</sup> In Portland, Virginia Grace “Ginna” Deinum served as chief of protocol for Mayor Goldschmidt and organizer for the American Civil Liberties Union of Oregon. Charlie Davis, former president of Oregon’s ACLU, states that Ginna “was extremely important” helping the ACLU in Oregon make “the transition to a larger, more effective organization.” Ginna died March 31, 1996, a little over a year after Andries’s death. Ginna and Andries never had children. See Ginna’s obituary in the *Oregonian*, April 8, 1996.



Figure 3. Andries and Ginna Deinum, 1953. Deinum Papers, privately held collection.

Unable to find employment after the release of the short film *The Hollywood Ten* on which he worked, Deinum turned to the University of California, Los Angeles (UCLA).<sup>87</sup> In 1950, Deinum “turned over a new leaf,” enrolling at UCLA and completing a Master’s thesis titled “Film as Narrative: The Affinity of Film and Novel;” he graduated in August

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<sup>87</sup> The nineteen witnesses, called before HUAC in 1947, who were labeled “unfriendly” to HUAC based on public speeches and paid advertisements, were known as the Hollywood Nineteen. Eleven eventually testified. One of those eleven, Bertolt Brecht immediately fled the country after his testimony. The remaining ten were cited for contempt of Congress, convicted, and sentenced to jail. These men became known as the Hollywood Ten. For a detailed history of the HUAC in Hollywood, see Larry Ceplair and Steven Englund, *The Inquisition in Hollywood: Politics in the Film Community, 1930-1960* (Berkeley: University of California Press, 1983).

1951 with an M.A. in Theatre Arts.<sup>88</sup> Deinum's continued inability to get work behind the camera in Hollywood then led him to the front of the classroom, where he would remain for the remainder of his career.

As I have already stated, relationships are the main forces that drive history forward. Although I am not certain how Deinum came to know a man named Lester F. Beck, I do know that Beck changed Deinum's life on more than one occasion. In Deinum's 1994 interview with Newhall, he stated that Lester Beck, a psychologist and educational filmmaker and the newly appointed "director of the pioneer cinema department in America," called Deinum to ask him to come to teach at USC.<sup>89</sup> Deinum was happy to oblige, starting as a Lecturer and Research Associate (without tenure) in the Department of Cinema. Deinum taught film courses, ranging from the history and philosophy of the documentary film to advanced film writing and film and society, at USC from 1951 until 1955; he was a popular teacher, with his admiring students dubbed the "Deinum-ites."<sup>90</sup> Notably, Deinum served on "the majority of the Cinema Department's thesis committees."<sup>91</sup> Deinum, then, was an early film educator at the first four-year film program in the nation and, while at USC, he also held another important role: the Farmington Cinema Collection's first curator.

The Farmington Plan was a bold idea to ensure that every book in the world would exist somewhere in the United States, a feat that no single library could ever

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<sup>88</sup> Although UCLA established a film program at the end of the 1940s, the program, like USC's, "emphasized production at the expense of criticism." Deinum, for his part—although not a film student, completed a theoretically-based Master's thesis about film. See, Polan, "Young Art, Old Colleges," 116; Deinum quote from, Andries Deinum to Hallock Hoffman, October 23, 1955, in author's possession.

<sup>89</sup> Andries Deinum, oral history interview recorded by David Newhall, Portland, Oregon, early October 1994; *El Rodeo Yearbook*, 1954, University of Southern California, Los Angeles, CA.

<sup>90</sup> Tom Taylor, interview by Carol Mazer, 1998, Portland, OR, in author's possession.

<sup>91</sup> Andries Deinum, "Andries Deinum: Background, Training and Experience," 1957, in author's possession.



accomplish due both to financial and physical limitations. Therefore, an advisory board appointed by the librarian of Congress, the Executive Committee of the Librarian's Consultants, met in Farmington, Connecticut on October 9, 1942, to draft a plan for nationwide cooperative acquisition. The ambitious proposal planned that "[a]t least one copy of every book published anywhere in the world [that] might conceivably be of interest to a research worker in America, will be acquired and made available, promptly after publication, by some one of the subscribing libraries."<sup>92</sup> Ten years later, USC, being the first and the most notable film school in the United States, was slated to build the film collection as part of the Farmington Plan. As Deinum wrote in 1953:

As far as I know, no university library in the United States has made a systematic coverage of materials—books, pamphlets, serials, periodicals—concerning the increasingly important subject of film in all its aspects. At the University of Southern California, we are now, in fact, attempting this very thing, not just a systematic selection of the main literature, but an exhaustive, comprehensive coverage of the field in all languages using a Latin alphabet.<sup>93</sup>

As the Farmington Film Collection's first curator, Deinum helped build a great collection of film literature, a resource that is still in use today and is still internationally recognized for both its foreign language and primary source materials.<sup>94</sup> Deinum's curatorial role reached beyond books and gave shape to the first large-scale university film collection in the United States.

Although Deinum's time at USC cemented his legacy as an early and influential and "very highly regarded" film educator in the United States, his career at USC was cut short, as he was without the protection of tenure, when the House Un-American

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<sup>92</sup> Ralph D. Wagner, *A History of the Farmington Plan* (Lanham, MD: The Scarecrow Press, Inc., 2002), 1.

<sup>93</sup> Andries Deinum, "World Communications: The Farmington Cinema Collection," *Audio Visual Communication Review*, vol. 1, no. 1 (Winter, 1953), 54.

<sup>94</sup> Brooke Jacobson email to author, February 14, 2012.

Activities Committee (HUAC) issued a summons to subpoena him on May 4, 1955.<sup>95</sup>

Deinum was called to testify on June 27, 1955 before HUAC. Reading through the transcript of Deinum's HUAC testimony reveals not only the tactics of the Committee, but also the mania of the era. Deinum, accompanied by his counsel, Robert Kenny, was repetitively asked the same questions, with slightly differing wording: with whom did he fraternize and what did he do in the Communist Party? The Committee members, also, continually, tried to put words in his mouth, which Deinum deftly rebutted. The following statement from Deinum, a citizen of the United States for over ten years when giving his testimony, not only underscores his sense of life and liberty, but also how those same questions would be repeatedly rephrased to try to trip him up:

Answering that question would imply a waiver of my rights under the Fifth Amendment and when I came to this country, when I became a citizen in this building I swore to uphold the Constitution against all enemies, foreign and domestic. All right, I have done my part against foreign enemies and I am willing to do it against domestic enemies, but the one thing I am sure of is the only way to uphold the constitution [sic] is to insist on the rights guaranteed you under that. There is no sense in having rights if you don't use them. They die.<sup>96</sup>

Deinum was willing to answer any and all questions that he felt did not implicate any one else, for he aimed to save anyone the "mental suffering that has befallen me."<sup>97</sup> He had been a communist and would admit as much, but no other details, especially anything that would reveal names of other communists. His time in OSS, working with the underground resistance movements, cemented his respect for communists.<sup>98</sup> For example, Joris Ivens, both a friend and a man who Deinum greatly respected, was an ardent

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<sup>95</sup> Adam Clymer, "A.A.U.P. States Academic Freedom Standards Review of Past Year's More Significant Cases," *The Crimson*, June 14, 1956.

<sup>96</sup> *Hearing before the Committee on Un-American Activities*, House of Representatives, Andries Deinum, June 27, 1955, Los Angeles, CA.

<sup>97</sup> Martin Hall, "A Case History: Decline of a University," *American Socialist*, 1955, 22.

<sup>98</sup> *Hearing before the Committee on Un-American Activities*, House of Representatives, Andries Deinum, June 27, 1955, Los Angeles, CA.

communist. Deinum, having worked as a researcher for the original Hollywood Nineteen was a friend or acquaintance to many of those blacklisted in Hollywood. It is easy to imagine the circles in which Deinum was entrenched in the Hollywood of the 1940s and early 1950s: the intellectual left, those debating both the aesthetics and purpose of film as art, as well as social and political criticism.

When HUAC members asked if he had become a member of the Communist Party, Deinum responded:

Yes. I would like to state now that I am not now a Communist. That I also would add to that that I have been a Communist for a period from about early '46 to the middle of 1950, to the best of my recollection. I would further like to clarify my position this way: that I am not going to testify about my associations with others while I was a Communist, and since testimony about my activities while in the Party will necessarily involve others, I will not testify about my activities, either. My refusal to testify about other persons or activities is solely based upon the First Amendment of the Constitution, supplemented by the Fifth. I will grant you the fact of my membership and any questions you care to ask me about my views about what I think about, what I hold, all the opinions I hold, you are very welcome to.

Deinum's membership in the Communist Party, which began in 1946, right after his time in the OSS, illustrates how working with the Dutch Resistance during WWII piqued his interest in and respect for communism and communists. Deinum's interest in communism, although rooted in the political context of the Second World War, was purely aesthetic—his interests were in the “cultural and artistic implications of Marxism.”<sup>99</sup> Although Deinum made the above statement early in his testimony, the Committee continually directed him to implicate others and divulge his activities. Deinum had done a great deal of research and “legal reading” and felt that he understood his rights. He told the Committee that he would “rely on the courts [sic] rather than on this committee's interpretation of the law.” Deinum never named names but, according to

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<sup>99</sup> Ibid.

Deinum's recollections, even before his testimony ended, USC's president Fred D. Fagg Jr. had signed Deinum's suspension papers, even though Fagg would have been unable to have read or reviewed Deinum's testimony before he took disciplinary action. Regardless of the exact timing, that same day Deinum received a letter of dismissal from Fagg that simply stated:

In view of the statements you are reported to us to have made today before the House UnAmerican [sic] Activities Committee – to the effect that you have invoked the First and Fifth Amendments as reasons for refusing to divulge the facts requested by the Committee, and in accordance with the University of Southern California's policy concerning such an attitude, reflecting your refusal to cooperate fully with duly constituted governmental authorities, I hereby notify you that you are, as of this date, suspended from your teaching duties at the University of Southern California.<sup>100</sup>

Lester Beck, who at the time was in Portland because he was simultaneously employed by the USC cinema department and Portland State College's psychology department, tried to negotiate with President Fagg, calling Deinum's loss a "crippling blow" to USC's cinema department.<sup>101</sup> Beck wrote to Fagg:

To lose him for any reason at the present time would be a crippling blow to the Department and in the long run to the University as well. For I believe that if Me. [sic] Deinum can continue with the program of research, writing and teaching that he has set out for himself, he will, within a decade, be recognized as one of the world's foremost authorities on film in all of its aspects. He is a scholar in the classical tradition who ranges widely in many fields and in many languages.<sup>102</sup>

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<sup>100</sup> Fred D. Fagg to Andries Deinum, June 27, 1955, in author's possession.

<sup>101</sup> Adam Clymer, "A.A.U.P. States Academic Freedom Standards Review of Past Year's More Significant Cases," *The Crimson*, June 14, 1956.

<sup>102</sup> Lester F. Beck to Fred D. Fagg, July 5, 1955, in author's possession.



Figure 4. Lester Beck, 1956. Portland State University, University Archives.

As Beck's letter indicates, Deinum had already established himself within film education and had "made a name for himself both nationally and internationally."<sup>103</sup> Beck was not the only one to protest: there were immediate protests from Deinum's students, who formed a committee on Deinum's behalf, circulated a petition for Deinum's reinstatement, and sent a letter to Fagg that stated: "we are being done a disservice as students who came here in good faith to study in a department reputed to be the best of its

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<sup>103</sup> Martin Hall, "A Case History: Decline of a University," *American Socialist*, 1955, 22.

kind in the country.”<sup>104</sup> Moreover, in a memorandum to the then-current head of the cinema department, Beck wrote: “Most of our graduate students, drawn from Universities throughout the United States and abroad, consider Mr. Deinum one of the ablest and most stimulating teachers they have ever encountered.”<sup>105</sup> As well, the full faculty of the Cinema Department demanded “a fair hearing before the Academic Senate;” the *Daily Trojan*, USC’s student newspaper, editorialized in favor of Deinum; and USC received letters supporting Deinum from other universities, both nationally and internationally.<sup>106</sup> By August 22, 1955, Deinum, realizing that his suspension effectively was morphing into a dismissal “without proper cause,” requested a hearing of the University Senate.<sup>107</sup> A month later, University Senate Chairman William Templeman informed Deinum that after reviewing “all available information” the Executive Committee decided, “that no further action should be taken.”<sup>108</sup> Deinum made the denial public in the school newspaper, and afterwards, the University Senate reversed its original decision, and a special committee was appointed to review Deinum’s case. Two months later, the committee issued a report that found that Deinum “was not deprived of his teaching position without cause. The question of tenure was not involved.”<sup>109</sup> In the meantime, Deinum requested that the American Association of University Professors (AAUP) review his case and “look into all circumstances surrounding it at the earliest possible

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<sup>104</sup> Warren Brown to “Dear Student,” letter, August 28, 1955, in author’s possession; Martin Hall, “A Case History: Decline of a University,” *American Socialist*, 1955, 22.

<sup>105</sup> Lester F. Beck to Robert O. Hall, informal memorandum, August 27, 1955, in author’s possession.

<sup>106</sup> Martin Hall, “A Case History: Decline of a University,” *American Socialist*, 1955, 22.

<sup>107</sup> Andries Deinum to Dr. William D. Templeman, Chairman, University Senate, August 22, 1955, in author’s possession.

<sup>108</sup> William D. Templeman to Andries Deinum, September 22, 1955, in author’s possession.

<sup>109</sup> Lionel S. Lewis, *Cold War on Campus: A Study of the Politics of Organizational Control* (New Brunswick, NJ: Transaction Publishers, 1988), 146.

date.”<sup>110</sup> Although one of the AAUP’s missions is to advance academic freedom, Deinum was informed that national by-laws restricted the USC’s chapter from making “recommendations to administrative officers of their institutions on matters of individual appointment, promotion or dismissal.”<sup>111</sup> According to one historian, the AAUP “ducked appeals for help from faculty fired or under fire, and, through a combination of ineptness and fear, remained silent on the witch hunts until 1956, when they were over.”<sup>112</sup> Neither the University Senate nor the University’s AAUP chapter helped Deinum. Fagg was unyielding and Deinum’s suspension became permanent. Even though Deinum had established himself as an early pioneer of film education, he was now unemployed, fired from the preeminent film school in the nation, only one month after he had been promoted to assistant professor.<sup>113</sup> Deinum would never work at USC again.

Crestfallen, Deinum was suddenly without a job in the middle of 1955, at the height of the Cold War. Even though Deinum had a national reputation, he found himself unable to procure employment. In 1956, film educator, maker, and producer Cecile Starr, stated: “I do believe that you are the best film teacher in the country. I really mean in the world, but since I haven’t been all over the world, people would think I was stretching the truth if I said that.”<sup>114</sup> Yet, when George Stoney of the City College of New York tried to get Deinum an interview, he wrote, “arranging for your employment [has] been just exactly as discouraging as you have predicted.”<sup>115</sup> Deinum’s HUAC past seemingly

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<sup>110</sup> Ronald F. Brown, President, USC chapter of the AAUP, to Andries Deinum, October 11, 1955, in author’s possession.

<sup>111</sup> Ibid.

<sup>112</sup> Richard Ohmann, “English and the Cold War,” in *The Cold War and The University: Toward an Intellectual History of the Postwar Years*, ed. Andre Schiffrin (New York: The New Press, 1997), 83.

<sup>113</sup> Andries Deinum to Hallock Hoffman, October 23, 1955, in author’s possession.

<sup>114</sup> Cecile Starr to Andries Deinum, September 2, 1956, in author’s possession.

<sup>115</sup> George Stoney to Andries Deinum, August 19, 1956, in author’s possession.

rendered him an untouchable in the academic world. Deinum's dual blacklisting— both in Hollywood and in the academy—underscores the hysteria surrounding McCarthyism and the effect that it had on the lives of thousands of individuals. Moreover, if academic freedom “means that no faculty member may be dismissed for belonging to organizations,” Deinum serves as a reminder of the thousands of career casualties during the Second Red Scare.<sup>116</sup> By 1960, the Hollywood studios alone had black- (and grey-) listed more than two thousand people, impacting lives as well as destroying careers.<sup>117</sup> Unemployed and with a great deal of free time, Deinum began to build a close relationship with a former USC student, Thomas Taylor III, and the Taylor family, who happened to live next door in the same apartment building as Deinum in Los Angeles. Then in March 1957, Lester Beck called again, this time with an opportunity in Portland, Oregon. Having worked with Deinum for nearly four years, Beck understood that Deinum was a man with an extraordinary nexus of intellect and experience. And, although his reasons remain undocumented, it is easy to infer that Beck knew that he could create a “space” for Deinum to flourish in Portland. On September 5, 1957, Andries Deinum moved to Portland, Oregon, forever shifting Portland's cultural and cinematic landscape.

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<sup>116</sup> Lewis, *Cold War on Campus*, 263.

<sup>117</sup> Tony Shaw, *Hollywood's Cold War* (Edinburgh, UK: Edinburgh University Press, 2007), 46.



## CHAPTER TWO

### Andries Deinum: Portland's "Refugee from Occupied Hollywood"

A good day. About the midway point of my life, I hope. I'd love to live until the year 2000. I want to believe that all my past is a prelude, but I don't know. We are entering a new life in Portland, that's sure. And we are looking forward to it. Me too, now. Took awhile. My mind is clearer now than it has been since I was 19. No loose ends. I know how I stand in relation to everyone who means something to me. The absence of being in Portland will clarify that even further. Absence works as an acid on human relationships: only the permanent stays.<sup>118</sup> ~ Andries Deinum

When Deinum arrived in Portland, Oregon on September 5, 1957, he arrived in a city quite different from the metropolitan area today that serves as an exemplar of livability. The Portland that Deinum arrived in did not have an Interstate 5 to Salem or the Interstate 405; it was before Oregon's Beach and Bottle Bills; before Oregon's Land-Use Law; before Columbia Region Association of Governments (CRAG), Metro, Tri-Met, and the Urban Growth Boundary. There was a kernel of truth to Deinum's 1961 comment that, "Portland is in many ways an isolated backwater."<sup>119</sup> Much later in life, Deinum reflected that in 1957 he had found a "fairly hick town," a town in which one could hardly eat foreign food.<sup>120</sup> The contrast would be stark between 1957's Los Angeles, a city with large ethnic communities and the glamour of Hollywood, and Portland, then one of the whitest metropolitan cities in the nation. Historian E. Kimbark MacColl states that the early 1950s in Portland "was a period in the city's history that was marked by political and cultural dullness, by municipal insolvency and by social discrimination."<sup>121</sup> Moreover, "Portland [during] the generation after World War II,"

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<sup>118</sup> Andries Deinum, journal entry, July 20, 1957, from Michael Munk's research notes, in author's possession.

<sup>119</sup> Andries Deinum to Michael Munk, July 29, 1961, in author's possession.

<sup>120</sup> Andries Deinum, oral history interview recorded by David Newhall, Portland, Oregon, early October 1994.

<sup>121</sup> E. Kimbark MacColl, *The Growth of a City: Power and Politics in Portland, Oregon 1915-1950* (Portland, OR: The Georgian Press, 1979), 5.

states urban historian Carl Abbott, “was a long way from national centers of art and culture.”<sup>122</sup> Portland, in truth, was in many ways a provincial town, yet it was also a city in the throes of change—and change is rarely swift or the product of a single person. In 1957, Democrat Terry D. Schrunk was sworn in as the 44<sup>th</sup> Mayor of Portland and the city already had a number of established arts and educational institutions such as the Portland Art Museum, Multnomah County Library, Oregon Historical Society, and Portland State College, all of which created an ideal space for Deinum to leave his imprint on the cultural landscape. However, while Portland was not without cultural institutions, it was still quite rough and raw; it was primed for further development in the cultural landscape, especially in the cinematic realm. Although Portland’s film history does not start with Deinum, upon his arrival in 1957, Deinum began to galvanize the community to permanently shift the cinematic landscape—a landscape that has many direct links back to Deinum and his work.

Even though the state had no history of sustained film scholarship, when Deinum arrived in Oregon it already had a long film history.<sup>123</sup> Film historian Ellen S. Thomas, in “‘Scooping the Local Field’: Oregon’s Newsreel Industry, 1911-1933,” meticulously retraces the early film industry in Oregon, specifically the Oregon newsreel. Before the age of radio and television, the newsreel was the most immediate medium of news,

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<sup>122</sup> Carl Abbott, *Portland in Three Centuries: The Place and the People* (Corvallis: Oregon State University Press, 2011), 155.

<sup>123</sup> For Portland’s earliest film history see: James Labosier, “From the Kinetoscope to the Nickelodeon: Motion Picture Presentation and Production in Portland, Oregon from 1894 to 1906,” *Film History* 16, no. 3 (2004): 286-323; for the history of Oregon newsreels see, Ellen S. Thomas, “‘Scooping the Local Field’: Oregon’s Newsreel Industry, 1911-1933,” *Oregon Historical Quarterly* 90, no. 3 (Fall 1989): 229-30; and for Portland’s long and internationally-renowned animation history see, Rose Bond and Ruth Hayes, “Northwest Animation: The Roots of Creative Variance,” (paper presented at the annual meeting for the Society for Animation Studies, University of California, Los Angeles, October 26-29, 1998).

generally scooping the local newspapers.<sup>124</sup> However, despite being the dominant genre of the industry, newsreels did not form the entire picture of Oregon's early moving image industry. For example, by the 1920s, Lewis H. Moomaw had already made two feature-length fiction films, *The Chechahcos* (1924) and *Flames* (1926) in Oregon.<sup>125</sup> Indeed, the "burgeoning Oregon motion picture industry," Thomas points out, consisted of "young film producers with requisite equipment and technical skill, and inventive theatre owners and film distributors with movie houses and film programs to promote."<sup>126</sup> Although Oregon's film activity from the late 1880s until 1908 can best be categorized as "sporadic," as early as 1910 Portland had a "Film Row" and Oregon's first production company, American Lifeograph Company, had been established.<sup>127</sup> As well, by 1914, Oregon had 146 movie theatres, with 89 in Portland alone.<sup>128</sup> In other words, Oregon, specifically Portland, had a thriving production, distribution, and exhibition film industry by 1910. Nevertheless, by the time Deinum settled in Portland in the late 1950s, the overall industry was no longer thriving and the early film pioneers such as Fred H. Kiser, Lewis Moomaw, and Jesse Sill were largely forgotten.

Although radio and television slowly rendered the Oregon newsreel obsolete, Deinum saw key figures who were shaping the cinematic landscape still living and

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<sup>124</sup> Ellen S. Thomas, "'Scooping the Local Field': Oregon's Newsreel Industry, 1911-1933," *Oregon Historical Quarterly* 90, no. 3 (Fall 1989): 229-30.

<sup>125</sup> In 2003, the United States Library of Congress selected *The Chechahcos* for preservation in the National Film Registry because the film was deemed "culturally, historically, or aesthetically significant." *The Chechahcos* (meaning "newcomer" in Chinook Jargon) is a film about the Klondike gold rush.

<sup>126</sup> Ellen S. Thomas, "'Scooping the Local Field': Oregon's Newsreel Industry, 1911-1933," *Oregon Historical Quarterly* 90, no. 3 (Fall 1989): 230.

<sup>127</sup> Portland has had at least two distinct "film rows" during its history; the first was during the reigning era of the newsreels at NW Couch and Davis (close to Union Station) and the second at NW 19th between Kearney and Lovejoy.

<sup>128</sup> Ellen S. Thomas, "'Scooping the Local Field': Oregon's Newsreel Industry, 1911-1933," *Oregon Historical Quarterly* 90, no. 3 (Fall 1989): 231, 234, 236.

working in Portland when he arrived in 1957. For instance, Frank Hood, a design engineer and employee known for having an interest in film at the then start-up Tektronix, was asked to make Tektronix's corporate films.<sup>129</sup> Hood was happy to do so, yet he was unhappy with the film processing turnaround time, since he had to ship the film to Los Angeles. Therefore, in the early 1950s, Hood started a processing lab in his basement. Within the decade, Hood's basement processing would evolve into Teknifilm, Inc., the leading film processing lab for the Portland film and news community throughout the 1960s, 1970s, and much of the 1980s.<sup>130</sup> During the 1970s, Deinum's Center for the Moving Image received discounted processing support from Teknifilm—support that greatly helped CMI, which operated on a “shoestring.”<sup>131</sup> Portland's film history stretches back nearly to the beginning of film and the skeletal infrastructure of that past still remained when Deinum landed, even if mostly in the traces of the many exhibition houses that once covered the city. Even still, there were locals working in varied capacities to further develop, preserve, and/or educate the community in film: Lewis Clark Cook, one of Oregon's earliest filmmakers, volunteered at the Oregon Historical Society and eventually founded the OHS Moving Image Archive; Homer P. Groening, father to *The Simpsons* creator Matt, was a local advertising man, cartoonist, and filmmaker; and David Foster, MFA student (1955) and eventual professor at University of Oregon, dedicated much of his life and work to film. Deinum's work in

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<sup>129</sup> Incorporated in 1946, Tektronix has been the foremost electronics manufacturer in Oregon for over six decades. The Tektronix, Inc. founders invented the triggered oscilloscope, a significant technological advancement, signaling the foundation of a key company of the “Silicon Forest.” Tektronix is located in Beaverton, Oregon. Interestingly, Deinum taught a course, “The Threatened Individual,” at Tektronix from 1967-1969. The course syllabus describes one aspect of the course as an “[e]xamination of the extent to which people are overwhelmed, intimidated or manipulated by their human as well as their technological environments.” See, “The Threatened Individual,” course syllabus, n.d., in author's possession.

<sup>130</sup> Teknifilm, Inc. closed its doors permanently in July of 1998.

<sup>131</sup> Nearly every narrator for this project mentions CMI's “shoestring” budget in the oral history interview.

Portland did not exist in a vacuum; when he settled in Portland, it was a city primed and ready to embrace his lectures, courses, and programs.

Like many of the artists who have helped shape and define Portland's cultural landscape, Deinum was not a native.<sup>132</sup> Even though he was born a continent away, Deinum immediately felt a connection to the Oregon landscape; in his journal, he commented on the day he and Ginna moved to Portland from Los Angeles: "Pass Oregon border about 9am. Struck by the feeling of space and clearness as soon as I'm in State. Near Klamath Falls landscape like Friesland."<sup>133</sup> Immediately, Deinum felt a connection with the land and was reminded of his homeland, both of which helped his attitude and abilities. Within two months, Deinum wrote: "Work so much better here than in LA. Wonder why? Is it that here so much reminds me of home that I automatically fell into the work pattern of my teens, while there was nothing at all in LA to ever remind me of Friesland. LA was exile; this isn't... I have a chance here."<sup>134</sup> Portland suited Deinum and Deinum suited Portland, as Portland was a still-malleable sculpture on which Deinum could leave his mark. Five decades later, in 2007, Dr. Brooke Jacobson presented a paper on Deinum's influence on Portland's urban environment titled, "Cities Learn through Arts Discourse: Portland, Oregon as Case Study." In this work, Jacobson persuasively argues that Deinum influenced not only the cultural landscape of Portland, but also its built environment. She describes him as: "Andries Deinum, who turned public attention

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<sup>132</sup> For example, one of Oregon's most famous authors, Ken Kesey, was born in Colorado and did not move to Oregon until he was eleven; Poet Laureate of Oregon, William Stafford, was born and raised in Kansas; and, interestingly, the man often assumed to be the father of Portland cinema, Gus Van Sant, was born in Kentucky, and did not arrive in Portland until his high school years.

<sup>133</sup> Michael Munk's research notes, in author's possession.

<sup>134</sup> Ibid.

to the role of the arts in public life and who became a significant catalyst of change.”<sup>135</sup>

In Portland, Deinum, “concerned with teaching film appreciation on an adult education level,” connected with key individuals who assisted him with his goals.<sup>136</sup> In fact, Deinum quickly made connections and started Portland’s first film series, forever altering film education in Portland.

Personal relationships and communities steer the course of history and Deinum’s historical narrative is no exception. As a key example, Deinum’s personal connection to Lester Beck pointed him towards Portland, and Beck’s own relationship with a man named James C. Caughlan cemented Deinum’s position once in Portland. Whether Beck gave Deinum his first job as a film educator at USC in 1951 because of Deinum’s professional merit or because of their human connection is unknown. However, six years later, when Beck pushed James C. Caughlan, the Director of General Extension Division for the State System of Higher Education, to hire Deinum in Portland, we know that the relationship of mutual respect between the men was a key factor. Beck knew it was critical to get Deinum “back in the academic fold.”<sup>137</sup> Indeed, by the time Deinum made Portland his home, he already had completed many of the indicators of academic respectability: publishing in his field, heading conferences, leading professional societies.<sup>138</sup> As Deinum stated plainly to Beck: “Without boasting, Lester, I think I can say I know the field of film (fictional as well as non-fictional) as well as any man in this

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<sup>135</sup> Jacobson, “Cities Learn through Arts Discourse.”

<sup>136</sup> Andries Deinum, “Andries Deinum: Background, Training and Experience,” 1957, in author’s possession.

<sup>137</sup> Lester Beck to Andries Deinum, April 2, 1957, in author’s possession.

<sup>138</sup> Barry Keith Grant, “Film Study in the Undergraduate Curriculum: An Overview,” in *Film Studies: Selected Course Outlines and Reading Lists*, ed. Erik S. Lunde and Douglas A. Noverr (New York: Markus Wiener Publishing, 1989), 18.

country both from a production and a scholarly point of view. And I can teach.”<sup>139</sup>

Furthermore, although I do not have documentation on Beck’s and Caughlan’s relationship, it is safe to infer that a level of trust and respect between those two men is how Deinum came to move to Portland—how Portland gained among its citizens this self-described “refugee from occupied Hollywood.”<sup>140</sup> Although still wounded from his dismissal from USC and skeptical of the academy, two years later, Deinum accepted a job offer from Caughlan with “delight” and “alacrity” to teach at the Portland State Extension Center.<sup>141</sup> While the letter of offer stated that Deinum would serve as an Instructor in English and as film consultant to the Portland Public Library, there was little definition to the position and Deinum had great freedom to create his own role.<sup>142</sup> Caughlan’s letter stated: “Work in documentary films and in motion pictures in general is brand new to Portland Extension Center and, generally speaking, in the Portland area. I believe there is real opportunity here in this field which should provide a stimulating challenge.”<sup>143</sup> In his acceptance letter, Deinum stated: “The thought of pioneering my field in what you tell me is virtually virgin territory I find exciting and thoroughly challenging.”<sup>144</sup> Within a month of having settled in Portland, Deinum reached out to

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<sup>139</sup> Andries Deinum to Lester Beck, April 1, 1957, in author’s possession.

<sup>140</sup> “Andries Deinum Interview,” *The Vanguard*, January 31, 1969, p. 5.

<sup>141</sup> Andries Deinum to James C. Caughlan, July 5, 1957, in author’s possession.

<sup>142</sup> The offer letter states that 25% of Deinum’s time was allocated to the library “for consultant services in the selection of films and in the operation of the film library for the Multnomah County Library.”; James C. Caughlan to Andries Deinum, July 3, 1957, in author’s possession; James C. Caughlan to Bernard Van Horne, June 13, 1957, in author’s possession.

<sup>143</sup> James C. Caughlan to Andries Deinum, July 3, 1957, in author’s possession.

<sup>144</sup> Andries Deinum to James C. Caughlan, July 5, 1957, in author’s possession.

Rachael Griffin, the Portland Art Museum's recently appointed curator of education, with the idea of starting a film seminar.<sup>145</sup>

*Announcing*  
**'The Art of the Film'...**

A new course-offering at Portland Extension Center, beginning with the 1958 Winter Term, January 6-March 22. Catalog listing is HUMANITIES 011 (non-credit).  
Class will meet at 6:45 Tuesday evenings in Room 165, State Hall.

Film is *the* art of our age; it is the youngest and yet the most influential of the arts, the widest known and the least understood. Film, as a main pillar of contemporary mass culture, needs to be confronted with knowledge by the responsible citizen.

The basic purpose of this course is to foster more worthwhile, more vivifying filmgoing; to create a finer awareness of what good films offer, and also to arm the mind against the artifices of inferior films.

The course will aim to give insights into the processes of filmmaking and into the creative problems of filmmakers. It will try to *raise* standards for judging films; *not* to set them, however. A desired goal of the course is to change usually passive spectators into alert, discriminating filmgoers with a principled edge on their film appetites.

The class will be of an informal, non-technical nature, with the emphasis on a constant joint discussion of a wide variety of films—fictional as well as non-fictional—to be screened during class sessions. A textbook will be used, as will be suggestions for further study.

Instructor will be Andries Deinum, films consultant for Portland Extension center and the Multnomah County Library.  
Mr. Deinum was born in and grew up in The Netherlands. He has worked in various capacities on film crews in the making of documentary films as well as in Hollywood studios.  
He has been assistant to such well-known directors as Joris Ivens, Irving Pichel and Fritz Lang, and has taught in the Cinema department of the University of Southern California.  
He was director of the 1957 Robert Flaherty Film Seminar in Vermont.

*110 FILMS"  
SUMMER  
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1959(?)*

**'My object is to teach you to see' —D. W. Griffith**

**'Broadening the mind is more important than broadening the screen' — C. A. Lejeune**

Although the body of each class session will consist of an analysis of the work, the lives and the philosophies of representative film makers, the following list of topics will suggest some of the more specific issues to be discussed:

- 1) THE BIRTH OF FILM as a form of art. The childhood influences of an infant art.
- 2) THE FILM AS A NEW LANGUAGE: the aesthetics of mass culture and the aesthetics of film.
- 3) WHO CREATES A FILM? The division of talent. The function of the director.
- 4) THE TOOLS of the film maker and the components of a film.
- 5) WHAT DOES A CAMERA SHOOT, and why? Is it true that the camera cannot lie?
- 6) EDITING A FILM, or putting the shots together. The grammar of the language of the eye.
- 7) IS THE SOUND FILM merely the silent film plus noises? Use and abuse of sound. Why music?
- 8) THE INFLUENCE OF THE THEATER on film. The filmed play. What's the use of actors?
- 9) DISTINCTIONS between theatrical and documentary film. The varieties of non-fiction films.
- 10) POETRY IN FILM, or poetry of film? *Arrest garde*, or rear guard? What is experimental film?

Figure 5. "The Art of the Film" syllabus announced Portland's first film course. Deinum Papers, privately held collection.

When approached with the revolutionary concept, Griffin remarked that the idea of "a seminar, a class almost, which set out to make people more critical of films, more appreciative of the medium is really rather new," yet she considered the seminar an "unusual and interesting activity" and happily supported Deinum, giving him the

<sup>145</sup> Rachael Griffin, Opening Speech for Second Film Seminar, September 30, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.



institutional backing (and validity) of the Portland Art Museum.<sup>146</sup> Griffin was a prominent personality in the Portland arts community, both for her radio program, “At the Art Museum,” which was broadcast for twenty years starting in 1955, and for her role as curator, educator, and spokesperson for the Oregon arts.<sup>147</sup> Griffin is yet another person whose decision to appoint Deinum helped shift Portland’s cinematic landscape. Deinum opened Portland’s first public film seminar on April 8, 1958. “Film and the Other Arts,” a weekly film seminar, was sponsored by both the Portland Extension Center and the Portland Art Museum, and held in the Portland Art Museum auditorium.<sup>148</sup> The structure and purpose of the seminar was “to get people to think seriously about film, its nature, and its place among the arts,” with opening remarks by Deinum, a screening of a selected film, and, most importantly, a closing that included “informal and unrestricted discussions of the questions under scrutiny.”<sup>149</sup> Reflecting about the inaugural series in her opening statements for the second film seminar in September 1958, Griffin stated how Deinum, “a distinguished addition to Portland’s arts community,” helped those who attended the first seminar to see “movies differently.”<sup>150</sup> Deinum’s first seminar was a resounding success; due to this accomplishment, Deinum

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<sup>146</sup> Ibid; Rachael Griffin to Mrs. Henry Houser, March 31, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.

<sup>147</sup> In fact, Griffin, later in life, was recognized for her contributions to Portland by many institutions, including Lewis & Clark College (1977), Portland State University (1978), and Oregon’s Governor’s Art Award (1982). See Rachael Griffin (1906-1983), The Oregon Encyclopedia, [http://www.oregonencyclopedia.org/entry/view/griffin\\_rachael\\_1906\\_1983/](http://www.oregonencyclopedia.org/entry/view/griffin_rachael_1906_1983/) (accessed May 17, 2012).

<sup>148</sup> The films included: *Man of Aran*, *Edge of the World*, *In the Street*, *Balzac*, *David*, *Farrebique*, *Potemkin*, *New Earth*, *Brief Encounter*, *Spare Time*, *Dairy for Timothy*, *The Plow that Broke the Plains*, *Song of Ceylon*, *Diary of a Country Priest*, and *Two Cents Worth of Hope*. Tuition was \$15 for Portland Art Association members and \$20 for non-members.

<sup>149</sup> “Film and the Other Arts,” brochure, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.

<sup>150</sup> Rachael Griffin to Mrs. Henry Houser, March 31, 1958; Rachael Griffin, Opening Speech for Second Film Seminar, September 30, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.

held his next Portland Art Museum Seminar in September 1958, titled “The Remaking of Nature: The Creative Process.”<sup>151</sup> Griffin commented when introducing the second program: “I don’t know how many people said to me, I wish I hadn’t missed that. This got around. And when we announced this second seminar the response was excellent.”<sup>152</sup> Already a nationally recognized leader in film education, Deinum needed less than a year to catch the attention of many Portland arts and education community members, such as Ed Cameron (Oregon Education Association) and Edna L. Cunningham (Reed College librarian), who both attended the first seminar.<sup>153</sup> In a short amount of time, Deinum had made an impression on the Portland Art Museum, where leadership stated that “the Museum is especially pleased to pioneer with him in this experiment,” and the Portland Extension Center, where his boss, Caughlan, stated that he was “happy at the attendance and interest in th[e] series. I think it is both an addition to the Museum’s program and to the cultural activities in the city of Portland.”<sup>154</sup> In an era when fewer than one hundred individuals taught film in the United States—most of whom considered film a secondary field of interest—Deinum infused Portland with a strong foundation of film scholarship.<sup>155</sup>

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<sup>151</sup> Tuition for the entire series dropped to \$10, with no distinction made between members and non-members.

<sup>152</sup> Rachael Griffin, Opening Speech for Second Film Seminar, September 30, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.

<sup>153</sup> When I wrote to Ed Cameron to see if he remembered a course he took over fifty-six years ago, Ed quickly responded in an email on February 29, 2012 to state that “[Deinum] brought a rich European background that broadened his students’ appreciation of film as an international voice for many cultures...Deinum was truly a creative influence in my life.”; Museum Film Seminar ledger, April 9, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.

<sup>154</sup> “Film and the Other Arts,” brochure, 1958; James C. Caughlan to Rachael Griffin, October 21, 1958, Portland Art Association Archive, The Crumpacker Family Library, Box 118: Museum TV Programs, April 1950 - December 1960.

<sup>155</sup> Grant, “Film Study in the Undergraduate Curriculum,” 8.



Figure 6. Rachael Griffin, photographed by Marian Wood Kolisch, c. 1976. Courtesy of the Oregon Arts Commission.

The support Deinum received from these few key individuals and institutions during his first years in Portland set the course for what he would later create in the city. However, before Deinum would build a name for himself locally, he began his rise on the national (and even international) scene. Deinum was active in the Film Council of

America, the most visible and influential “U.S. film education organization.”<sup>156</sup>

Additionally, Deinum helped found the American Federation of Film Societies in 1955.<sup>157</sup> And, significantly, the summer before Deinum arrived in Portland, he had been invited to serve as the Director of the Robert Flaherty Film Seminar by Frances Flaherty in Vermont because of his “experience and distinction as a teacher of film.”<sup>158</sup> The Flaherty Film Seminar, still in existence today, is an international platform that showcases documentary films and filmmakers.<sup>159</sup> In August 1957, Deinum helmed the third annual Flaherty Seminar, the largest to date.<sup>160</sup> Serving as the director of the Flaherty Film Seminar certainly garnered Deinum even greater respect and increased international exposure. For example, internationally famed Indian filmmaker, Satyajit Ray, was a notable guest.<sup>161</sup> On the heels of the Flaherty Film Seminar, Deinum was integral to the founding of the *Film Quarterly*, the longest-running critical film magazine in the United States.<sup>162</sup> Again, it was Deinum’s personal relationships that forged this next marker in film history.

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<sup>156</sup> Charles R. Acland, “Classrooms, Clubs, and Community Circuits: Cultural Authority and the Film Council Movement, 1946-1957,” in *Inventing Film Studies*, ed. Lee Grieveson and Haidee Wasson (Durham, NC: Duke University Press, 2008), 150.

<sup>157</sup> *Ibid.*, 171.

<sup>158</sup> Brochure, “The Third Annual Robert Flaherty Seminar,” August 20-29, 1957, Vermont, in author’s possession.

<sup>159</sup> The Flaherty Film Seminar today is located in New York.; P. J. O’Connell, *Robert Drew and the Development of Cinema Verite in America* (Carbondale: Southern Illinois University, 2010), 152.

<sup>160</sup> Scott MacDonald, “Ken Jacobs and the Robert Flaherty Seminar,” in *Optic Antics: The Cinema of Ken Jacobs*, ed. Michele Pierson, David E. James, and Paul Arthur (Oxford, UK: Oxford University Press, 2011), 175.

<sup>161</sup> *Ibid.*

<sup>162</sup> There are numerous references to Deinum being “co-founder” of the *Film Quarterly*, but because of the publication’s long history, including two predecessor publications, I refrain from using this title. Yet, to be certain, Deinum was instrumental in the restructuring and resurrection of the *Film Quarterly* in 1958 and, on more than one occasion within its pages, *Film Quarterly* refers to Deinum as the “godfather” of the journal. See, *Film Quarterly* 48, no. 3 (Spring 1995): 14 and *Film Quarterly* 34, no. 2 (Winter 1980-1981): 1.

*Film Quarterly*, which began publication in Fall 1958, had two predecessors: *Hollywood Quarterly* (October 1945-Summer 1951) and *Quarterly of Film, Radio, and Television* (Fall 1951-Summer 1957). *Hollywood Quarterly* was conceived at the 1943 Writers' Congress, an initiative to discuss how entertainment professionals could support the war effort. There, individuals conceived a plan between the University of California, Los Angeles and the Hollywood Writers' Mobilization to establish "a new journal that would draw on the combined talents of the University and the more intellectual side of Hollywood."<sup>163</sup> The first issue of the *Hollywood Quarterly*, published right after WWII, questioned the role film would "play in the consolidation of victory," but, during the "Red-hunting" hysteria, the journal was named in a House Un-American Activities Committee (HUAC) hearing as a "Communist organ."<sup>164</sup> Notably, two people Deinum knew well were involved in the first iteration of the journal: John Howard Lawson, who would later become one of the Hollywood Ten, and Irving Pichel, a director with whom Deinum had worked. As HUAC turned its heat on Hollywood, Hollywood's connection to the *Hollywood Quarterly* dissipated. In turn, the *Hollywood Quarterly* changed its name to *Quarterly of Film, Radio, and Television*, publishing "high quality but politically safe" articles.<sup>165</sup> August Frugé, director emeritus of the University of California Press, commented in his memoir that the journal gradually ran down and that the "emphasis became more sociological and less cinematic."<sup>166</sup> By 1957, the "old *Quarterly* died with

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<sup>163</sup> August Frugé, *A Skeptic Among Scholars: August Frugé on University Publishing* (Berkeley: University of California Press, 1993), 157-58.

<sup>164</sup> Brian Henderson, Ann Martin, and Lee Amazonas, eds., *Film Quarterly: Forty Years—A Selection* (Berkeley: University of California Press, 1999), 2; Frugé, *A Skeptic Among Scholars*, 159.

<sup>165</sup> Henderson, Martin, and Amazonas, eds., *Film Quarterly: Forty Years*, 2.

<sup>166</sup> Frugé, *A Skeptic Among Scholars*, 160.

neither a bang or a whimper but with a shrug of the shoulders.”<sup>167</sup> Yet, Frugé hesitated to let the idea of the journal completely die, for there was both a University subvention and an interest, inspired by the international magazines *Sight & Sound* (London) and *Cahiers du Cinéma* (Paris), to create an American review that was “intellectual but not academic and devoted to film as an art not as communication.”<sup>168</sup> Frugé turned to Deinum to help make this vision a reality.

Frugé and Deinum had met years before through a shared connection. In the early 1950s, while a graduate student at UCLA, Deinum made a film on Frederico “Rico” Lebrun, an Italian-American painter and sculptor. The two men remained friends until Lebrun’s death in 1964. Lebrun introduced Frugé and Deinum; Frugé remembers that, when moving forward with the idea for a new journal, he talked “to [his] one friend in the film business, an eloquent young Frisian named Andries Deinum.”<sup>169</sup> Since Deinum had recently been dismissed from USC for not naming names before HUAC, Frugé figured the timing was ideal for Deinum to take the job as the journal’s editor; however, Deinum said no. Whether this is because Deinum had already accepted the position in Portland or because, as Frugé remembered, Deinum said that the University of California Press would never allow him to be hired, regardless, Deinum made a suggestion that set the course forward. Deinum told Frugé that there was already a film critic on staff: Ernest Callenbach. Callenbach eventually agreed to a one-year trial period and Frugé and Callenbach created an advisory board that included Deinum, “the instigator of the whole

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<sup>167</sup> Ibid., 160.

<sup>168</sup> Ibid., 161.

<sup>169</sup> Ibid.

enterprise.”<sup>170</sup> Callenbach remained the *Film Quarterly*’s editor for over thirty years; Deinum remained on the advisory board for nearly four decades. In hindsight, Frugé realized that Deinum was right to pass on the job: his primary skill was not as a publication editor, but “his own incomparable ability was for the spoken word, for the give and take of teaching, the quick flash of discussion.”<sup>171</sup> Deinum helped connect the dots, or the humans, that cemented *Film Quarterly*’s international stature as the leading peer-reviewed film journal and continued to steer the journal as an advisor for decades following.

By early 1959, Deinum had secured his national and international reputation as a pioneer in film studies, culture, and education. In Portland, Deinum made a splash from the success of his film seminar. Then, in January 1959, another event shifted Deinum’s local reputation: the Portland Art Museum invited Deinum to deliver a lecture on Vincent van Gogh. In 1959, a Vincent van Gogh exhibit, organized by the Portland Art Museum, toured a few western cities, including the M.H. de Young Memorial Museum in San Francisco, the Los Angeles County Museum, the Portland Art Museum, and the Seattle Art Museum, with more than 80,000 visitors attending the Portland Art Museum.<sup>172</sup> On January 2, 1959, Deinum delivered his lecture, “The Humanity of Van Gogh,” at the Portland Art Museum, a lecture that was met with momentous success and interest. Right away, Deinum found that he was in demand as a lecturer, delivering his Van Gogh

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<sup>170</sup> Ernest Callenbach, “Da Capo,” *Film Quarterly* 62, no. 1 (Autumn 2008).

<sup>171</sup> Frugé, *A Skeptic Among Scholars*, 161-62.

<sup>172</sup> The Portland Art Museum used the proceeds to purchase Claude Monet’s *Waterlillies*. See, Portland Art Museum, “A Brief History of the Museum,” <http://portlandartmuseum.org/page.aspx?pid=401> (accessed May 17, 2012).

speech across the city, including at a February lecture to the City Club of Portland.<sup>173</sup> Although women were not permitted to be members of the Portland City Club until 1973, the “strictly male stronghold” was “broken down” and women were invited to attend Deinum’s Valentine’s Day lecture that was not concerned with “Van Gogh as a character, but with the character of Van Gogh.”<sup>174</sup> In short order, Deinum expanded his lecture portfolio; for example, on April 29, 1959, he helmed a program for the Multnomah County Library to discuss “the use of film in program planning.”<sup>175</sup> It is safe to state that Deinum received more invitations to speak, as evidenced by his film introductions for the second annual Fine Arts Festival in November 1959.<sup>176</sup> Additionally, by May 1960, Deinum was developing a summer program, “The Impact of Urban Environment,” with well-known local architect Lew Crutcher. Deinum’s aim was “to get people to be aware of the spaces, the sounds, the colors of the city, to get them to be critical of their environment in the broadest sense.”<sup>177</sup> Furthermore, Deinum’s Van Gogh lecture was reprinted in the Portland Extension Center’s *Night-Owl*, a monthly publication, exposing more people to him and his ideas.<sup>178</sup> In short, Deinum’s Van Gogh lecture served to educate Portlanders not only about Van Gogh, but also about Deinum, for he shared

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<sup>173</sup> Deinum, *Speaking for Myself*, 35.

<sup>174</sup> “The Grapevine,” *Oregonian*, February 8, 1959, p. 70; Deinum, *Speaking for Myself*, 35.

<sup>175</sup> “Clinic Billed for Planners: PSC Educator to Tell of Role,” *Oregonian*, April 19, 1959, p. 86; Deinum, presumably as part of his employment contract, held a seminar at the Multnomah County Library, Center Library, starting January 14, 1958, “An Eye For Learning—East and West: Films About Asia, And About An Asian Peninsula Called Europe.”

<sup>176</sup> “Fine Arts Festival to Feature Folk Singer, Port, Literary Critic,” *Oregonian*, October 18, 1959, p. 18.

<sup>177</sup> Andries Deinum to Michael Munk, May 2, 1960, in author’s possession.

<sup>178</sup> *Night-Owl*, vol. 2, no. 3, March 15, 1959, p. 3.



many of the characteristics he attributed to Van Gogh and certainly piqued local interest in Deinum.<sup>179</sup>

In early 1960, however, Deinum piqued a different kind of interest from another Portlander: Mayor Terry Schrunk. In an episode that underscores both the provincial attitude of Portland and the difficulties Deinum faced educating the community on film, Deinum found himself caught up in local controversy surrounding a film's exhibition in the city. When the Guild Theatre played Louis Malle's *The Lovers* (*Les Amants*) in 1960, the Portland City Council voted unanimously that the film contained two obscene scenes that must be censored and, subsequently, the police arrested the theatre manager for not complying with the censorship. Schrunk, who went from "Farm Boy to Fireman to Mayor of Portland," said the film "was filth for filth's sake," whilst Deinum, serving as a witness for the theatre during a City Council hearing, said it was a "'work of art' which he had recommended for viewing by his students."<sup>180</sup> *The Lovers*, now an important marker in film history, portrays an unflinching look at an extra-martial love affair, which Deinum called "justifiable adultery." Deinum found himself pitted against the highest authority in the city on the front page of the *Oregonian*. Schrunk responded to Deinum by saying that he was alarmed "that you teach this type of thinking to your youngsters."<sup>181</sup> As with his testimony in front of HUAC, Deinum's testimony was used against him. However, this time it did not cost him his job—even though Mayor Schrunk sent a transcript of the hearing to the Dean of the Extension Center, calling for disciplinary

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<sup>179</sup> Deinum, beyond sharing a common Dutch history with Van Gogh, also exhibited the intelligence, passion, and conviction that he attributed to the painter.

<sup>180</sup> Jewel Lansing, *Portland: People, Politics, And Power, 1851-2001* (Corvallis: Oregon State University Press, 2005), 371; "Censored Film Hit by Council: Two Sequences Seen in 'Lovers' Offend Police," *Oregonian*, April 8, 1960, p. 1.

<sup>181</sup> "Censored Film Hit by Council: Two Sequences Seen in 'Lovers' Offend Police," *Oregonian*, April 8, 1960, p. 1.

action against faculty who were “promoting immorality,” and George Van Hoomissen of the Oregon Legislature (later 87th Associate Justice of the Oregon Supreme Court) sent the Chancellor of Higher Education a letter stating that Deinum was “corrupting young minds.”<sup>182</sup> The incident eventually smoothed over and, four years later, Deinum even received a form of vindication when, in 1964, the United States Supreme Court ruled in *Jacobellis v. Ohio* that the film was not obscene and was constitutionally protected under the First Amendment.<sup>183</sup> Deinum gratefully recalled: “Had it not been for the staunchness of my bosses, I might have been tossed right out.”<sup>184</sup> Although *The Lovers* controversy was not the most heated of his professional life, Deinum certainly garnered more public attention from his support of the film and demonstrated that he was not afraid to speak for himself and for art.<sup>185</sup>

The moving images of television proved to be the perfect medium for Deinum to introduce himself and his thoughts to Portland. The Ford Foundation, “the greatest single benefactor to the educational television movement,” created the Fund For Adult Education (FAE) in April 1951.<sup>186</sup> Subsequently, in November 1952, the FAE created the Educational Television and Radio Center, the “focal point of early educational television.”<sup>187</sup> National Educational Television, the precursor to the Public Broadcasting Service (PBS), which is non-commercial educational public television in the United

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<sup>182</sup> Jacobson, “Cities Learn through Arts Discourse”; George Van Hoomissen to Dr. John R. Richards, April 8, 1960.

<sup>183</sup> Jon Lewis, *Hollywood V. Hard Core: How the Struggle Over Censorship Created the Modern* (New York: New York University Press, 2002), 127-34.

<sup>184</sup> *Oregonian*, February 2, 1973, p. 35.

<sup>185</sup> Thirteen years after *The Lovers* controversy, Deinum recalled how the public attention increased his classes “from about 30 to 100.” *Oregonian*, February 2, 1973, p. 35. Also, the Northwest Film Study Center invited Deinum to introduce *The Lovers* in 1973.

<sup>186</sup> L. Paul Saettler, *The Evolution of American Educational Technology* (Greenwich, CT: Information Age Publishing, 2004), 372.

<sup>187</sup> *Ibid.*, 374.

States, began its service May 16, 1954. Seven years later, on February 6, KOAP-TV (now KOPB-TV), member of National Educational Television, signed on the air. Within eight months, Deinum introduced himself to a larger audience with his show, *Speaking for Myself*, which first aired on September 25, 1961 on KOAP-TV. In his introductory show, Deinum outlined his goal for the show:

One of my major aims is to combat what Dean Francis Chase of the University of Chicago School of Education calls the higher illiteracy; he defines it as the inability to entertain ideas which threaten one's view of the world. I think we all suffer from this ailment, and maybe we can help each other in effecting something of a cure... On occasion, of course, I will step on sensitive toes. I hope that all of you remember that academic freedom involves not just the right to be right, but the right to be wrong and the right to change one's mind... But in any case, what I am going to be doing here is to take my mind for a public walk. I will speak out, not as a self-indulgence, but to make things clear to myself, and maybe in the very process I will make things a little clearer for some of you... There is one more thing I believe: that there is never a final word on any subject.<sup>188</sup>

For over a year, Deinum, sat before the camera, on a stark set adorned only with the soft sculpture of an eel net, revealing himself, challenging viewers, and, most importantly, creating the first public discourse on educational television that called for a better Portland.<sup>189</sup> Indeed, *Speaking for Myself* pushed Deinum to the forefront of the Portland discourse on urban planning.<sup>190</sup>

Brooke Jacobson, a former Deinum student and co-founder of the Northwest Film (Study) Center, has written the only scholarly work to date on Deinum. Jacobson has focused on Deinum's effect on Portland's greater cultural landscape illustrating that Deinum helped shape the local landscape beyond film. Deinum used television to create a

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<sup>188</sup> Deinum, *Speaking for Myself*, 6-7.

<sup>189</sup> The eel net was placed as a tribute to Deinum's eel-fishing ancestors. Brooke Jacobson, interview by author, June 1, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>190</sup> I refer to Jacobson's use of urban planning, which means looking beyond the roles of city, state, and federal governments and commissions. Jacobson's study examines "how discourse about the arts, adult education and public media stimulated new forms of engagement and arts consciousness that in turn generated a climate in which the visions of diverse sections of the population could be drawn into community dialogue about the shape, the look, and the feel of the urban environment." Jacobson, "Cities Learn through Arts Discourse."

discourse about arts, society, urban planning, and more—and that discourse helped effect change. In fact, Jacobson, who privately holds the only known collection of Deinum papers, argues “his teaching of courses on film and his efforts at generating community dialogue around film, art, and city planning...played a significant role in Portland’s cultural transformation between 1960 and 1980.”<sup>191</sup> Jacobson has pieced together Deinum’s role in elevating Portland’s public discourse “to expand awareness of the processes of change in the city.”<sup>192</sup> She expounds: “Portland’s planning process took a dramatic turn in the mid-1960s from what one might characterize as a closed door mode to that of a public political involvement. Andries Deinum played a significant role in that turnaround by making planning a topic of public discourse.”<sup>193</sup> Deinum personally built much of the early Urban Studies Department’s library and in 1965, George C. Hoffmann, Dean of the College of Social Sciences, recommended Deinum for the Associate Director of the newly formed Portland State College Urban Studies Center. Less than two months later, Deinum was appointed and in charge of “establishing and maintaining rapport between [Portland State] College and the Committee [Urban Studies Committee] and DCE [Division of Continuing Education],”<sup>194</sup> Deinum’s role in facilitating a public discourse on urban planning had been forgotten before Jacobson’s efforts, both in the collective memory of Portland and the institutional memory of Portland State University. There is no city commemoration or recognition of Deinum’s contribution to Portland.

Although Deinum was intimately involved with the foundation of the Urban Studies

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<sup>191</sup> In 2006, Jacobson presented the paper, “Cities Learn through Arts Discourse: Portland, Oregon as Case Study,” at the International Conference on the Arts in Society held at the University of Edinburgh, Scotland; Jacobson, “Cities Learn through Arts Discourse.”

<sup>192</sup> Ibid.

<sup>193</sup> Ibid.

<sup>194</sup> George C. Hoffman to Dean Swarthout, December 9, 1965, in author’s possession; John Swarthout to Andries Deinum, January 25, 1966, in author’s possession.

Center and helped build the Urban Studies Center's first library, he is not mentioned in the written record of the College of Urban & Public Affairs.<sup>195</sup>

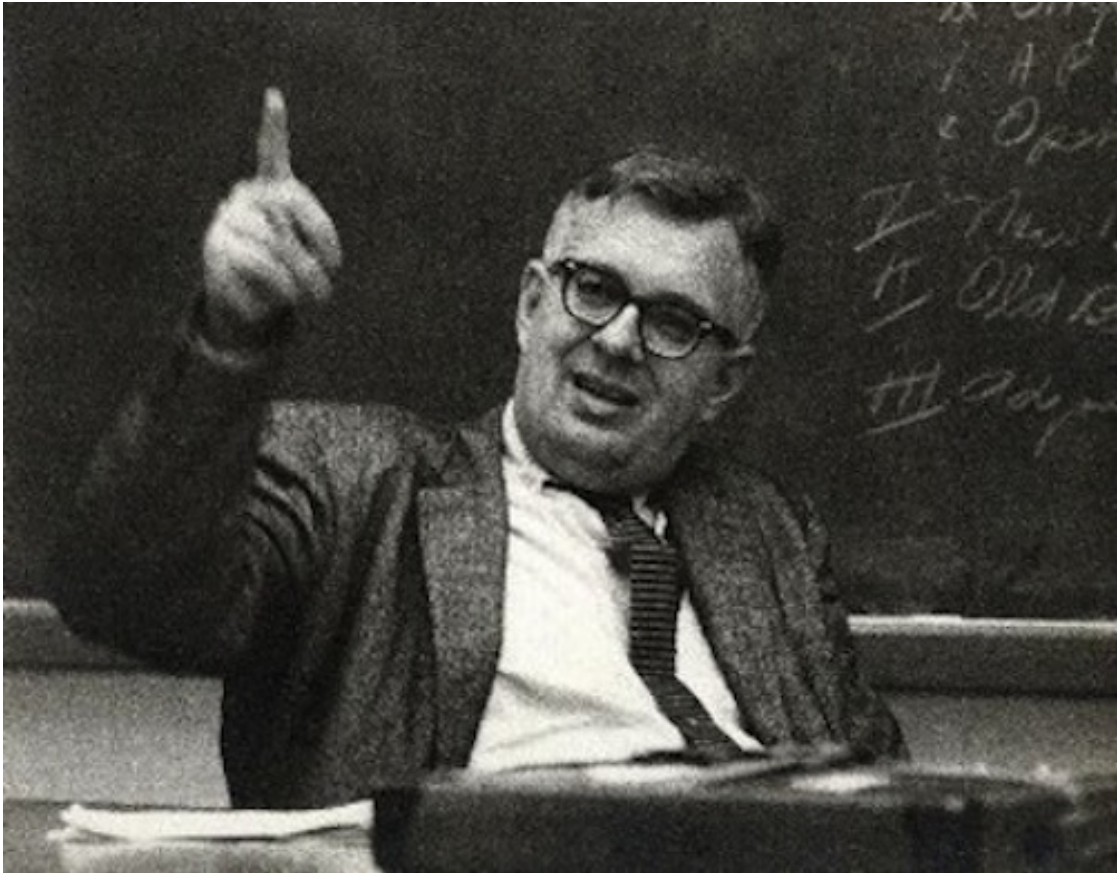


Figure 7. Deinum, no date. Deinum Papers, privately held collection.

Not only was Portland a city very different in 1957 than today, so was Portland State University.<sup>196</sup> The end of World War II in 1945 created economic, cultural, and

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<sup>195</sup> Gordon B. Dodds, *The College That Would Not Die: The First Fifty Years of Portland State University, 1946-1996* (Portland: Oregon Historical Society Press, 2000), *passim*; Portland State University, College of Urban & Public Affairs, "About Our School," <http://pdx.edu/usp/about-our-school> (accessed May 19, 2012).

<sup>196</sup> When Deinum started at the Portland Extension Center, he recalled: "The Extension was much more important than Portland State. For example, most of the people across the street at Portland State came and had coffee with us, they had no coffee place over there.... there was nothing to Portland State except Cramer Hall, a *quarter* of Cramer Hall, and Old Main, or Lincoln Hall it's called now." Indeed, only Old Main (Lincoln Hall), a much smaller State Hall (Cramer Hall), and the Portland Center, Division of Continuing Education existed. Deinum quote from: Andries Deinum, oral history interview recorded by David Newhall, Portland, Oregon, early October 1994.

political shifts in the national landscape. Due to the unprecedented influx of returning WWII veterans and fear of mass unemployment as a result of the demobilized servicemen, President Franklin D. Roosevelt signed into law the Servicemen's Readjustment Act of 1944, commonly known as the GI Bill (which provided college tuition, unemployment insurance, and housing), permanently altering higher education in the nation. The GI Bill not only greatly increased enrollment numbers across the nation, ushering in the "Mass Higher Education Era," but also "demolished the contention that the core constituency of higher education was young men and women from affluent families," and the bill created an era of "greatly expanded access" to colleges and universities across the U.S.<sup>197</sup> Of the 1.6 million students enrolled in higher educational institutions in 1945, only 88,000 of them were veterans; just two years later, of the 2.3 million university students, 1.15 million were WWII veterans.<sup>198</sup> Starting in October 1945 with the "wholesale discharge of men and women in the Armed Services," approximately 118,000 veterans returned to Portland in little over a year.<sup>199</sup> To accommodate Portland's post-war student demand, particularly veterans, Stephen E. Epler founded the Vanport Center of General Extension Division of the Oregon State System of Higher Education and began to offer two-year general college courses in Vanport City on March 24, 1946. Vanport's first session started summer term on June 18, 1946, with 221 registered students, 94% of whom were veterans.<sup>200</sup> Yet, the summer

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<sup>197</sup> Arthur M. Cohen and Carrie B. Kisker, *The Shaping of American Higher Education: Emergence and Growth of the Contemporary System*, 2<sup>nd</sup> ed. (San Francisco, CA: Jossey-Bass, 2010), 194; Glenn Altschuler and Stuart Blumin, *The GI Bill: The New Deal for Veterans* (New York: Oxford University Press, 2009), 111.

<sup>198</sup> Altschuler and Blumin, *The GI Bill*, 86.

<sup>199</sup> Ruby Fay Purdy, *The Rose City of the World: Portland, Oregon* (Portland: Binford & Mort, 1947), 121.

<sup>200</sup> Stephen E. Epler, "Vanport Extension Center," in *Portland State University: The First 25 Years, 1955-1980*, First Edition, ed. John Eliot Allen (Portland: Portland State University, 1980), 6.

session proved to be the “calm before the storm,” when over 1,200 veterans registered for the subsequent Fall term.<sup>201</sup>

Vanport City, a temporary housing “town” for WWII shipyard workers, was only home to the extension center for a little over two years; on Memorial Day, 1948, a flood swept the city away and, with it, the Vanport Extension Center. After initially relocating to Grant High School and then to the Oregon Shipyard campus by 1949, the Oregon Legislature allowed the Board of Higher Education to establish “within the borders of Multnomah County a permanent lower division daytime extension center to be administered by the General Extension Division of the State System of Higher Education.”<sup>202</sup> Although still housed in a temporary location, the Vanport Extension Center was now permanent. After moving into the Lincoln High School building on September 1952 the Vanport Extension Center was combined with the Portland Extension Center to form the Portland State Extension Center. The Portland State Extension Center continued to grow and, on February 14, 1955, Governor Paul L. Patterson signed House Bill 27, transforming the two-year Extension Center into Portland State College, a four-year degree-granting institution. More precisely, the Portland State Extension Center, which had been categorized by both day and evening divisions, split into Portland State College (the day division) and the Portland Extension Center (the

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<sup>201</sup> Ibid., 7.

<sup>202</sup> *Oregon University System 2004 Fact Book*, “Chronological History of the Institutions of the Oregon University System,” 4, [http://oregondigital.org/digcol/oac/cat\\_work/chronhistoryOUS.pdf](http://oregondigital.org/digcol/oac/cat_work/chronhistoryOUS.pdf) (accessed May 10, 2012).

evening division).<sup>203</sup> And, as previously mentioned, on July 3, 1957, James C. Caughlan, the director of the Portland Extension Center, offered Deinum a job.<sup>204</sup>

Once Deinum became an Instructor at the Portland Extension Center, at the end of 1957—only months after arriving in town—Deinum announced the first dedicated film course in Portland: “The Art of the Film,” which was scheduled to start January 6, 1958 in room 165, State Hall (now Cramer Hall). From 1945-1975, during higher education’s “golden age,” the entire university system in the United States expanded and, in addition to new campuses and new types of students, “new curricula were introduced.”<sup>205</sup> As the Cold War thawed, film studies began to “find fertile ground in higher education,” and Deinum, already a veteran in the field, took his place in the front of the class.<sup>206</sup> In his brochure for the course, Deinum wrote: “Film is *the* art of our age; it is the youngest and yet the most influential of the arts, the widest known and the least understood.”<sup>207</sup> The 1958-59 Portland Extension Center Bulletin announced the three-course series that would remain the core of Deinum’s teaching until his retirement: “The Art of Film” in fall, “Film and Society” in winter, and “Film and Their Directors” in spring.<sup>208</sup> This series is notable because, across the nation, the late 1950s was marked by only the occasional college-level film course; starting in 1958 Portland, Oregon would continually have dedicated film courses for almost the next three decades. Moreover, as Deinum noted, these film courses were “getting more popular without any advertising, just word of

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<sup>203</sup> Leroy Pierson, “The Division of Continuing Education,” in *Portland State University: The First 25 Years, 1955-1980*, First Edition, ed. John Eliot Allen (Portland: Portland State University, 1980), 138-39.

<sup>204</sup> James C. Caughlan to Andries Deinum, July 3, 1957, in author’s possession.

<sup>205</sup> Cohen and Kisker, *The Shaping of American Higher Education*, 187.

<sup>206</sup> Polan, “Young Art, Old Colleges,” 116.

<sup>207</sup> “The Art of the Film,” syllabus, 1958, in author’s possession.

<sup>208</sup> General Extension Division Bulletin, *Portland Extension Center, Evening Classes, 1958-59*, Series No. 48 (Portland: General Extension Division of the State Board of Higher Education), 39-40.



mouth.”<sup>209</sup> Although Deinum had training in filmmaking, his teaching interests were theoretical, not practical. This focus translated to Deinum’s intellectual pursuits outside the classroom, as well.

Deinum continued to be an important presence in furthering the intellectual discourse of community and culture. *Urban Mosaic: Searching for Portland*, Deinum’s second show on KOAP-TV, debuted March 31, 1965 and was a space for community dialogue; it lasted for over a year. Whereas *Speaking for Myself* was a show dedicated to Deinum’s personal essays intended to challenge or illuminate the audience, *Urban Mosaic*, presented by the Portland Center for Continuing Education, was a space for various peoples across the metropolitan area to come on the show to discuss “Portland as a place to live, its public works, social problems, and governmental activities.”<sup>210</sup> *Urban Mosaic*, known for “making waves,” covered topics that ranged from architecture to race relations; from urban planning to sex; citizen organizations to parades.<sup>211</sup> Guests on Deinum’s show included various civic leaders, such as Portland City Planning Commission Director Lloyd Keefe, City Commissioner William Bowes, State Senator Don Willner, National Urban League Executive Director E. Shelton Hill, Architect Howard Glazer, and Planned Parenthood Association of Oregon Executive Director Jessie Laird Brodie. The show immediately caught the attention of locals, with one early viewer saying that the show “deserve[d] the attention of all those who care where and how they live.”<sup>212</sup> Deinum’s ability to attract civic movers and shakers to his show, coupled with the favorable feedback, underscores Jacobson’s argument that Deinum led

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<sup>209</sup> Andries Deinum to Michael Munk, May 2, 1960, in author’s possession.

<sup>210</sup> *Oregonian*, May 9, 1965, p. 143.

<sup>211</sup> *Oregonian*, December 15, 1965, p. 59; Various, *Oregonian*, March 28, 1965 – May 22, 1965.

<sup>212</sup> *Oregonian*, April 6, 1965, p. 23.

the public discourse on urban planning. Between Deinum's two Educational Television shows, public lectures, seminars, and courses, Deinum was instrumental in transforming the public's understanding of and relationship to urban planning. Deinum believed that, in his role on educational television, he "must build bridges between people, between groups, between specialists, between academic disciplines. We must show connections and unsuspected relationships."<sup>213</sup> Deinum connected people, encouraged conversation, and continually pushed differing perspectives. *Urban Mosaic* became the weekly meeting place of the various Portlands in order to "shape the Portland of our future."<sup>214</sup> Planning then became a firmly entrenched part of the public discourse (and remains so to this day). More specifically, as Jacobson argues, Deinum stimulated the community—through moving images—to both an increased awareness of the arts and "participation in public discourse throughout the city."<sup>215</sup> The world was changing and people needed to talk about both the shifting local landscape, and the broader cultural metamorphosis taking place.

The eleven years that constitute Deinum's first period in Portland, 1957-1968, saw massive political and cultural shifts the world over. In the United States, the year Deinum arrived was marked by the Cold War and the Second Red Scare, while a five-star general in the United States Army, Dwight Eisenhower, was president. The Golden Age of Hollywood was in its twilight. In Portland, the 1950s was an era marked by prosperity, conformity, and consumption. Celilo Falls was drowned in the name of consumptive progress and the sudden death of Governor Paul L. Patterson elevated Elmo Smith to

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<sup>213</sup> Deinum, *Speaking for Myself*, 15.

<sup>214</sup> Ibid., 59.

<sup>215</sup> Jacobson, "Cities Learn through Arts Discourse."

Governor. In point of fact, the unparalleled post-war affluence in the United States “underwrote the dropout protest culture of sixties youth.”<sup>216</sup> The 1960s was the era defined by the civil rights movements (African American, women, gay, Native American, Chicano), Vietnam, and the counterculture. Deinum, however, although political in action, never considered himself “political.” He taught the same ideas throughout his entire career, personally unfettered by the reigning political or social ideologies. And, even though Deinum received admiring reviews and a growing legion of fans for his film courses and seminars in Portland, the shifting national cultural landscape advanced Deinum’s vision. In other words, film’s growing acceptance and importance in the academy nationwide allowed Deinum to further film’s presence in Portland. As the 1950s gave way to the idealism of the early 1960s, the Civil Rights Movement and the Anti-War protests defined a generation. As the first of the post-WWII baby boom generation was coming of age and redefining cultural values, film’s place in the cultural landscape, too, was being redefined and re-contextualized in American society.

The baby boomers were the first television generation, a generation that watched the first televised war in their living rooms. Moving images were a part of their consciousness from a young age. Moving images changed the way they saw the world and moving images would be the tool they used to change the world. As the idealism of the early 1960s gave way to the disillusionment and rage of the late 1960s and early 1970s, film also underwent a drastic change. By the mid-1960s, the studio system of yesteryear looked antiquated and out of step with reality. Consequently, the 1960s saw

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<sup>216</sup> Alice Echols, *Shaky Ground: The Sixties and Its Aftershocks* (New York: Columbia University Press, 2002), 12.

“the crumbling of the Hollywood studio system” and “the critical and commercial success of a number of bold and exciting films by independent feature filmmakers that seemed to connect with the concerns of the nation’s young people.”<sup>217</sup> Furthermore the 1960s saw the introduction of foreign filmmakers from across the globe to American audiences; films by Federico Fellini, Jean-Luc Godard, François Roland Truffaut, Ingmar Bergman, Akira Kurosawa, and Michelangelo Antonioni were screened in metropolitan cities across the nation. By the late 1960s, “film culture was thriving” in the United States and a large part of the film culture was incubated on college and university campuses.<sup>218</sup>

By the time *Urban Mosaic* went off the air in 1966, Deinum had gained national recognition as a leader in film education. For example, the Winter 1966-67 *Arts in Society*, an interdisciplinary journal “dedicated to the augmenting of the arts in society and to the advancement of education in the arts,” was published as a special film issue and featured an essay by Deinum, one of the “key figures in the film world.”<sup>219</sup> That same year, The Center for the Study of Liberal Education for Adults at Boston University published a selection of Deinum’s papers, lectures, memoranda, and television transcripts, *Speaking For Myself: A Humanist Approach To Adult Education For A Technical Age*. In his preface, Associate Director James B. Whipple wrote that Deinum “is best known as an expert on the cinema and conducts the only really sustained program on film education in the country.”<sup>220</sup> Since Deinum was still working at the Portland Extension Center, he helmed the only continuous film program in Adult Education in the nation. 1966 also saw the publication of the first book on film study in the academy. The

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<sup>217</sup> Grant, “Film Study in the Undergraduate Curriculum,” 9.

<sup>218</sup> Ibid., 11.

<sup>219</sup> *Arts in society: The Film Issue* 4, no. 1 (Winter 1966-67).

<sup>220</sup> Deinum, *Speaking for Myself*, v.

findings in David C. Stewart's influential *Film Study in Higher Education* were based on a survey report under the auspices of the U.S. Department of Health, Education, and Welfare. Not only does this report highlight the development of film education in U.S. colleges and universities, it also underscores the importance of Deinum in the field. In the short list of the fifteen people who provided "special assistance and advice," Deinum ranks among the "distinguished" leaders in the field, a list that also includes Ernest Callenbach who was the editor of *Film Quarterly*, the foremost academic film journal; Erik Barnouw, a renowned film historian who later became the chief of the Library of Congress's Motion Picture, Broadcasting, and Recorded Sound Division; and Colin Young, Head of the Motion Picture Division of the Department of Theatre Arts at the University of California, Los Angeles and a renowned figure in international film education.<sup>221</sup> Furthermore, George C. Stoney, a legendary film educator, documentary pioneer, and father of public-access television stated about Deinum:

Now we do have some teachers of film with the breadth of knowledge, experience, imagination, and lonely courage that makes them capable of doing the kind of job in our field that Johnny [sic] Booker did in Victorian literature. Andries Deinum is one, and those of you who may be wondering what I mean by this should read the notes and transcripts of some of Deinum's courses at the Portland Extension Center of the University of Oregon.<sup>222</sup>

After nearly fifteen years in film education, Deinum had a high profile in the field, a profile that was, at times, taken for granted locally. In particular, Deinum had been an active film educator on the Portland State College campus for over a decade when he started being courted by universities across the United States to head

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<sup>221</sup> David C. Stewart, ed., *Film Study in Higher Education* (Washington D.C.: American Council on Education, 1966), vii, 11.

<sup>222</sup> George C. Stoney, "Breaking the Word Barrier," in *Film Study in Higher Education*, ed. David C. Stewart (Washington D.C.: American Council on Education, 1966), 83.

departments of cinema.<sup>223</sup> In July 1968, Deinum received a letter from Herbert Blau offering him the appointment of the Dean of the School of Film and Television at the newly expanded California Institute of the Arts. After word spread that other colleges and universities were courting Deinum, Portland State College made a move to keep him. Portland State College granted Deinum the latitude to create his version of a film department.<sup>224</sup> Deinum would not go down this path alone; he enlisted the help of friend and former USC student Tom Taylor. Deinum brought Taylor to Portland from Libya in 1965 when he needed a cameraman for his new television series, *Urban Mosaic*, since Portland did not yet have a community of trained filmmakers. Taylor, however, brought more than his filmmaking skills; his arrival was another important marker in the development of film education in Portland. Deinum and Taylor taught thousands of Portland community members to both read *and* write with moving images.<sup>225</sup> Together, Taylor and his former mentor founded Portland State's Center for the Moving Image. Deinum's early years in Portland overlapped two distinct eras in the United States, the conformist 1950s and the revolutionary 1960s, and his institutional achievement, CMI, was formally founded in 1969, the first year in a changed world.

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<sup>223</sup> Herbert Blau to Andries Deinum, July 26, 1968, in author's possession. Additionally, Deinum received job offers from Pennsylvania State University and the University of South Dakota.

<sup>224</sup> I state "his version of a film department" because CMI functioned as Portland State University's film department, with designated offices and classrooms where students took classes on film history, theory, and production. Yet, etymologically, the word department comes from the old French *département* (which comes from *départir*) which implies a division or separation—the opposite of Deinum's vision, in which CMI was at the center of the University, equally close to all other disciplines.

<sup>225</sup> Although the ability to read *and* write in moving images was an essential component to Deinum's vision, Deinum, Taylor, and their Center always stressed content over technique. In other words, once you had the basic knowledge of how to make a film, you could transfer that knowledge to make any film. The task of a filmmaker was to make socially responsible films that illuminated aspects of our collective humanity and, in the end, films that would change the world for the better.

## CHAPTER THREE

“Never have so few done so much with so little:”<sup>226</sup>  
Portland State University’s Center for the Moving Image, 1969-1982

I’ve been flying across the nation the last couple of years trying to get other people to establish film departments while at my own place I couldn’t get anywhere, and I’m still not getting anywhere very fast... [a]lthough I have finally joined the community of scholars. It’s taken me 11 years to get a license to practice on this side of the street.<sup>227</sup> ~ Andries Deinum

1968 was a watershed year across the globe.<sup>228</sup> In the United States, the Civil Rights Movement and anti-Vietnam War protests created a tense environment in which a single spark could ignite a flame. In fact, 1968 saw spark after spark, with fires of destruction and protest across the country. In January, the People’s Army of Vietnam’s military campaign, the Tet Offensive, sent shockwaves throughout the United States. North Vietnam’s coordinated and widespread attack, stunning in scope, though ultimately a failure, changed U.S. public perceptions about the war—the televised war now seemed unwinnable.<sup>229</sup> By April, the nation spiraled into an atmosphere of mourning and rage after the assassination of Martin Luther King, Jr., with riots in over one hundred cities.<sup>230</sup> And in June, before the nation even had time to recover, the assassination of Robert F. Kennedy—with his “promise of enlightened, idealistic, and compassionate

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<sup>226</sup> The unofficial motto of the Center for the Moving Image, see Thomas T. Taylor III to S. John Trudeau, January 23, 1978, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>227</sup> The paper explains: “Deinum worked for the Division of Continuing Education off Park St. for 11 years. In September, he joined PSC’s faculty.” “Andries Deinum Interview,” *The Vanguard*, January 31, 1969, p. 5.

<sup>228</sup> Carole Fink, Philipp Gassert, Detlef Junker, eds., *1968: The World Transformed* (Cambridge, UK: Cambridge University Press, 1998), *passim*.

<sup>229</sup> Walter Cronkite, “the most trusted man in America,” returned from Vietnam convinced that a victory in Vietnam was not possible. Cronkite in a special CBS new report announced: “To say that we are closer to victory today is to believe, in the face of evidence, the optimists who have been wrong in the past. To suggest that we are on the edge of defeat is to yield to unreasonable pessimism. To say that we are mired in stalemate seems the only realistic, yet unsatisfactory conclusion.”

<sup>230</sup> Rhoda Lois Blumberg, “The Civil Rights Movement,” in *The Social Movements Reader: Cases and Concepts, Second Edition*, ed. Jeff Goodwin and James M. Jasper (Malden, MA: Blackwell Publishing, 2009), 16.

leadership”—squelched the hope of millions of young people and sent the nation into a state of increased civil unrest.<sup>231</sup> The optimism of the early 1960s morphed into confrontations and rage that characterized the late 1960s and early 1970s. By the time of the violent clash between antiwar protesters and the Chicago police at the 1968 Democratic National Convention, the nation seemed to be unraveling at the seams. Throughout the year, university campuses across the United States, at institutions such as Harvard, Radcliffe, Boston University, and New York University, were engulfed with strikes and protests, the most notable being the protests and occupations at Columbia University. Internationally there were student uprisings (often turning violent) in France, Yugoslavia, Czechoslovakia, Italy, Germany, Poland, Spain, Brazil, Argentina, Great Britain, Sweden, Jamaica, and Mexico. Young people across the world demanded change—political, economic, and social. In 1964, Bob Dylan had sung that “The Times They Are a-Changin’” and, by the end of 1968, the world had changed.

At times, shifts in world history can feel remote and distant from the immediate lived experiences, since most historic shifts only become salient over time. However, in the 1960s, the political, economic, and cultural shifts were truly palpable nearly everywhere in the nation. In Portland, civil unrest exploded on June 14 in a 4-day riot between African-American youth and the police in North Portland’s Albina neighborhoods.<sup>232</sup> By 1970, the unrest moved to the westside, with students and police battling in the Park Block riots.<sup>233</sup> Also, between 1960 and 1970, the population of Portland’s young citizens (aged 15-34) increased from 22% to 30%—nearly one

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<sup>231</sup> Alan Brinkley, “1968 and the Unraveling of Liberal America,” in *1968: The World Transformed*, ed. Carole Fink, Philipp Gassert, Detlef Junker (Cambridge, UK: Cambridge University Press, 1998), 225.

<sup>232</sup> “Albina Violence Erupts,” *Oregonian*, June 16, 1969, p. 1.

<sup>233</sup> Abbott, *Portland in Three Centuries*, 141.



third—of the total population.<sup>234</sup> Change was in the air in Portland and this younger generation was attempting to take the reins.<sup>235</sup> On the Portland State campus, student activists demanded the administration institute curriculum shifts to make courses and departments more relevant to their lives. For instance, demands from the Black Power movement manifested into the formation of the Center for Black Studies in 1969 (now the Black Studies Department). Similarly, PSU students along with other students nationwide demanded university-level film courses in the late 1960s. That pressure worked. The American Film Institute's survey on film study in higher education reports that, between 1963-64, there were 244 total film courses (both production and theory); whereas, just a few years later, there were 1,233 film courses—a fivefold increase in only four years.<sup>236</sup> Although it would be another year before Portland State had its first film course, within the city of Portland there had been dedicated film education since 1958, available through the General Extension Division with Andries Deinum.

After teaching courses for the Portland Extension Center (of the General Extension Division for the State System of Higher Education) for over a decade, Deinum made the move to Portland State College in the Fall term 1968. He was appointed director of the Instructional Television Department (ITV) and, even more than that, “Andries Deinum [was] film at PSC.”<sup>237</sup> The success of Deinum's two television shows, coupled with his “fighting all the time for the recognition of the fact that the moving image can be art,” had landed him the Portland State College appointment, which then

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<sup>234</sup> Ibid., 146.

<sup>235</sup> To accentuate this point: when Portland elected Neil Goldschmidt mayor in 1972, he became the youngest mayor of any major city in the United States at the age of 32.

<sup>236</sup> Michael Zryd, “Experimental Film and the Development of Film Study in America,” in *Inventing Film Studies*, ed. Lee Grieveson and Haidee Wasson (Durham, NC: Duke University Press, 2008), 189.

<sup>237</sup> “Andries Deinum Interview,” *The Vanguard*, January 31, 1969, p. 5.

garnered him increased visibility across the campus as the figurehead and expert on film.<sup>238</sup> When Deinum was interviewed for an article in January 1969, shortly after he had made the move from the Portland Extension Center to Portland State College, he was asked about film education at PSC. Deinum responded:

We don't have film teaching in this college yet. One of my main gripes is that this is clearly the film generation. It's not a philosophy generation, not a theatre generation, not even a science generation any more. It's the film generation... I hope, although at this point I have no assurance, we will eventually establish film.<sup>239</sup>

Deinum was correct—it *was* the film generation. By the mid-sixties there were “nearly four thousand film societies in the United States; one and often more than one, on every campus.”<sup>240</sup> Indeed, there “was great student demand” for a film department at Portland State.<sup>241</sup> For example, Taylor’s filmmaking courses at the Portland Extension Center drew students from a wait list and the “sight of hand-held movie cameras in the Park Blocks or at Ballroom happenings was not uncommon.”<sup>242</sup> As film culture was continuing to rise on the national scene (as partially indicated by the June 5, 1967 establishment of the American Film Institute), Deinum would not have to wait long to “establish” film at Portland State.<sup>243</sup> In fact, on April 21, 1969, the Portland State University *Bulletin*, a notice distributed to PSU faculty and staff, announced the formation of the Center for the Moving Image (CMI), which incorporated Deinum’s ITV

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<sup>238</sup> “Film is now real,” *The Vanguard*, May 2, 1969, p. 8.

<sup>239</sup> “Andries Deinum Interview,” *The Vanguard*, January 31, 1969, p. 5.

<sup>240</sup> David C. Stewart, ed., *Film Study in Higher Education* (Washington D.C.: American Council on Education, 1966), 7.

<sup>241</sup> Andries Deinum to Howard Boroughs, Letter, September 21, 1969, in author’s possession.

<sup>242</sup> Portland State College, *Yearbook*, 1968.

<sup>243</sup> On June 5, 1967, the American Film Institute was established to fulfill a national mandate from the National Endowment of the Arts, “to recognize, nurture and celebrate the motion picture arts.”

into the new enterprise.<sup>244</sup> The *Bulletin* goes on to say: “This approach at the university level is highly experimental in the U.S.A... Where it ultimately fits in the university will be reviewed in the future. The establishment of a separate identity for the Center permits the University to seek outside funds for support.”<sup>245</sup> At the time Portland State made the formal internal announcement, there were only a handful of dedicated film schools across the United States.<sup>246</sup>

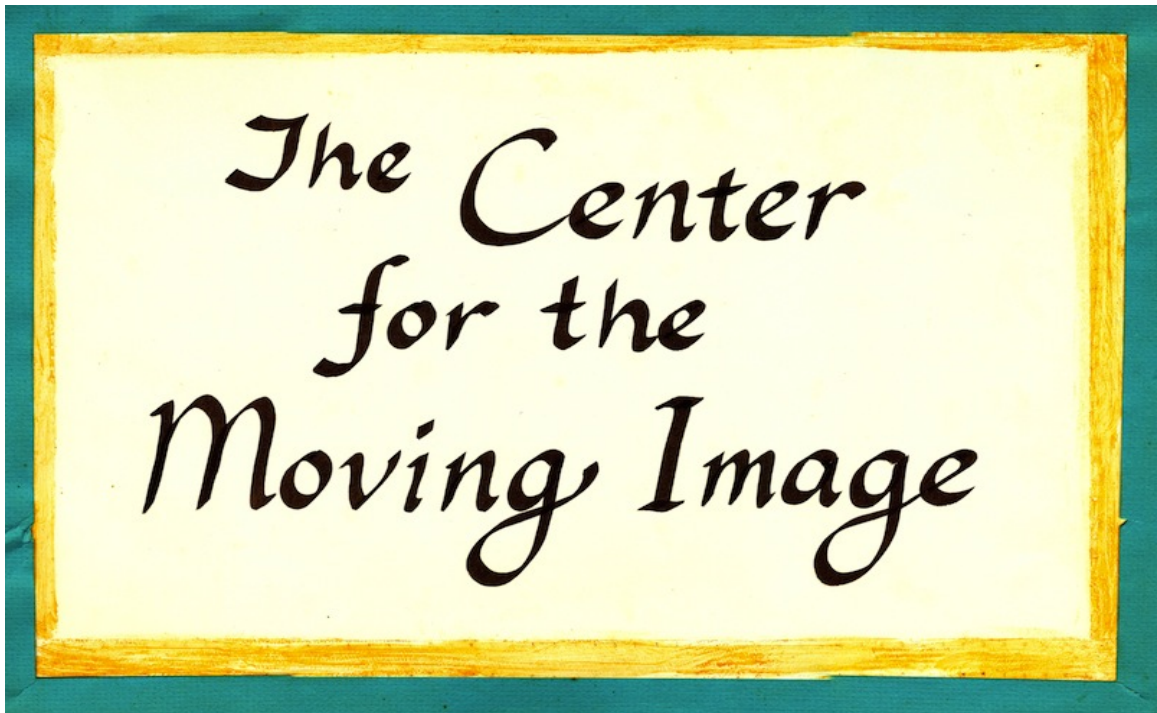


Figure 8. To highlight CMI’s shoestring budget, above is a hand-made sign that, at one point in the Center’s existence, announced its location. Originally, 16mm film outlined the perimeter, yet only the yellow glue remains. Tom T. Taylor Collection, Portland State University, Special Collections.

<sup>244</sup> Throughout its existence, CMI would have 2 full time employees—Deinum and Taylor—and a single one-third-time employee dedicated to teaching television production. The television instructors included Lyle Mettler, JK Mackenzie, and Robert E. Walker, II.

<sup>245</sup> Portland State University, Office of Public Services, *Bulletin*, Vol. XVI, April 21, 1969, in author’s possession.

<sup>246</sup> The film departments of San Francisco State University, New York University Tisch School of the Arts, and Columbia University School of the Arts were all founded in 1965. What’s more, CMI was founded the same year as the American Film Institute Conservatory in Los Angeles, which remains one of the top film schools in the world.

On February 14, 1969, with Governor Tom McCall's signature, Portland State College became Portland State University. Portland's new university would now have the Northwest's first film department, headed by Deinum, who was clearly "a recognized authority in his field."<sup>247</sup> PSU President Gregory Wolfe had approved the creation of the Center for the Moving Image, "whose function will be creative and educational, as well as responsive to the needs of the faculty in the areas of film and television."<sup>248</sup> Deinum would not only teach film to students, but also help other professors incorporate film into their respective departments. Furthermore, the Center sought "to provide students with the basic ability to incorporate communication by moving image into their major academic disciplines."<sup>249</sup> On May 2, 1969, *The Vanguard*, Portland State University's student-run newspaper, declared, "Film is now real," in a short announcement that let the greater Portland State community know that "[f]ilm and television have finally come into their own right at PSU, after being treated like step-children for years."<sup>250</sup> Deinum had received the green light to establish the Center for the Moving Image—with courses that approached the topic of film in scholarly, critical, and practical manners. After *The Vanguard* announcement, even more students knew about CMI, and enrollment numbers increased.<sup>251</sup>

Although thrilled with the new direction and the existence of CMI, Deinum was aware that he had been doing this work already in Portland for over a decade. As of May

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<sup>247</sup> "Film is now real," *The Vanguard*, May 2, 1969, p. 8.

<sup>248</sup> "PSU Moving Image Center created," *The Vanguard*, May 2, 1969, p. 2.

<sup>249</sup> Andries Deinum, "Center for the Moving Image," n.d., Tom T. Taylor Collection, Portland State University Special Collections.

<sup>250</sup> "Film is now real," *The Vanguard*, May 2, 1969, p. 1.

<sup>251</sup> CMI's three-term enrollment figures (based on final grading registers) are as follows: 1971-72 = 247, 1972-73 = 557, 1973-74 = 445 (Deinum on sabbatical), 1974-75 = 470, 1975-76 = 405 (Taylor on sabbatical).

1969, Deinum had continuously taught film in Portland for over eleven years “on the other side of the street” at the Portland Extension Center.<sup>252</sup> Moreover, once Deinum brought Tom Taylor to Portland to work and teach in 1965, the Portland Extension Center had a complete film department (in practice, although not nomenclature)—with courses available to the greater Portland community in both film studies *and* production. This point is underscored by the fact that many former students of Deinum and Taylor who went on to impact Portland’s and Hollywood’s cinematic landscape never formally took classes at CMI, but instead at the Portland Extension Center. Yet, until the formation of CMI, Deinum’s work had been relegated to evening courses. There certainly was value in these courses; they allowed many community members to take courses from Deinum and Taylor who otherwise would not have been able to. Nonetheless, the Extension Center night courses did not carry the academic cachet of being part of the university curriculum. In short, the move to Portland State University was essentially a move in name, location, and prestige for Deinum and his field. With the foundation of the Center for the Moving Image, Portland State University was at the forefront of film education in the United States and Deinum, with Taylor at his side, was at the helm.

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<sup>252</sup> A nod to Deinum’s comment: “It’s taken me 11 years to get a license to practice on this side of the street.” See, “Andries Deinum Interview,” *The Vanguard*, January 31, 1969, p. 5.

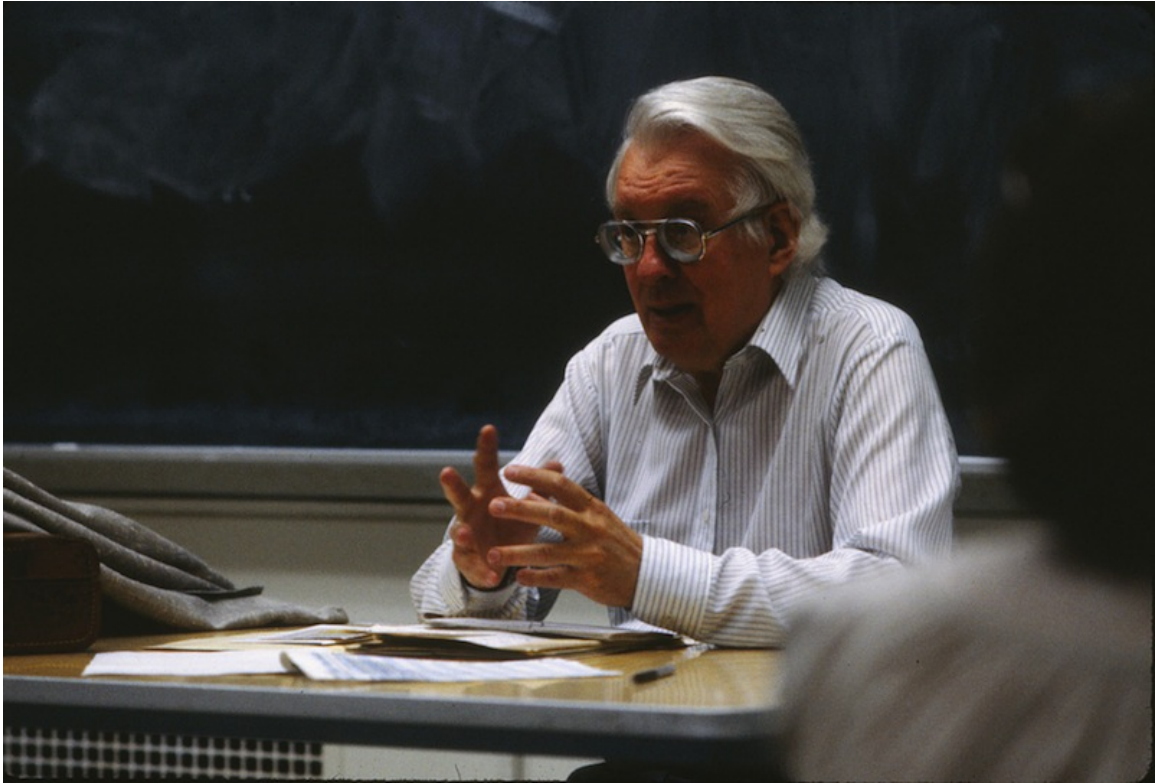


Figure 9. Deinum in his element leading classroom discussion. Portland State University, University Archives.

Deinum, now 50, had the institutional backing of Portland's newest university to create his vision. On March 10, 1969, Deinum wrote to Howard Boroughs, Dean of Students, outlining both the need and his vision for the Center for the Moving Image:

Many languages are taught at Portland State University... But the most available, the most accepted and the most powerful language in our culture, the language of moving images called film, can not yet be studied here... If the foregoing is accepted, it becomes evident that film does not belong in any academic department, for the very reason that it needs to work with all departments... What is needed, I have concluded, to begin to bring about what I have outlined, is a loose, adaptable, organizational structure, which, by its nature and intent, as a matter of course belongs in the Office of the Dean of the Faculties. I have called this proposed structure: Center for the Moving Image. The dictionary meaning of "center" is, "equally distant from all points of the circumference," and that fits my conception of film as a unifying and vivifying core.

To the best of my knowledge, what I am proposing here: an experimental, coordinating, interdisciplinary center with film and television at its core does not exist anywhere else... In a limited, tentative way, I have made attempts in this direction for the past decade, and always with considerable response... In any case, the Center ought to give the maximum of opportunity for the trying out of ideas, for becoming aware of unrealized potentialities, for being surprised by unsuspected relationships, for being concerned with conditions

rather than with discrete problems. An environment must be created in which the only thing that is mandatory is self-education, independent study, in which students and teachers learn together, and relate to each other as persons, and in the process generate the sense of shared purpose, so often absent in college teaching now. For teaching how to learn is truly learning how to teach.<sup>253</sup>

Deinum's vision for CMI, from the start, would prove to be one of the key reasons for the Center's demise. Deinum's vision was for a center that serviced all university departments. Instead of carving out its own independent academic niche, CMI was unabashedly transdisciplinary in an academic setting organized around separate disciplines. Additionally, Deinum's initial plan for CMI did not include granting certificates or degrees in film. "His vision of this center," Jacobson remembers, "had to do with connecting the various disciplines in the university, not in becoming consolidated as a department."<sup>254</sup> Being so different from the "standard" academic discipline and department structure garnered CMI attention—sometimes less than friendly. In fact, a little over a year after it was formed, CMI was a target for budgetary cuts, in which the Budget Committee stated that the "Center for the Moving Image appears to require some justification in terms of its existence as a separate entity."<sup>255</sup> Since CMI functioned as an all-inclusive center, it became easy for the administration to determine that it could simply be absorbed into already existing departments. Even still, CMI was the premiere film school in the Pacific Northwest all through the 1970s.

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<sup>253</sup> Andries Deinum to Howard Boroughs, memorandum, March 10, 1969, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>254</sup> Brooke Jacobson, interview by author, June 1, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>255</sup> A. Levinson, Chairman, Budget Committee to President Wolfe, memorandum, December 10, 1971, in author's possession.

CMI was not only the premier film school in the Northwest, but also a film school that encouraged an unheralded level of community involvement.<sup>256</sup> In 1974, Taylor wrote to Deinum, “I think it is particularly important as PSU moves in the direction of increasing its community involvement that our attitude ought to be one of servicing community needs while at the same time serving our teaching function.”<sup>257</sup> CMI students made films that were sponsored by local organizations, including the Duniway School, the Metropolitan Arts Commission, Good Samaritan Hospital, the Center for Urban Education, Portland Public Schools, Oregon Arts Commission, Oregon Student Public Interest Research Group, the Episcopal Diocese, and television stations such as KGW, KATU, and KOIN.<sup>258</sup> These reciprocal relationships were particularly key because CMI, throughout its existence, functioned on a shoestring budget; creating community-sponsored films benefited the students, the Center, and the sponsoring organization.<sup>259</sup> By having organizations and agencies pay for the production of CMI films, the Center was able to continually turn out primarily documentary films for the duration of its existence. Indeed, these community sponsorships “enabled CMI to offer the most advanced program in the Northwest and the most unique program in the West.”<sup>260</sup> Furthermore, these same films now, forty years later, serve as important historical documents for 1970s-era Portland. This historical legacy proves the lasting success of Deinum’s goal for CMI to

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<sup>256</sup> Thomas T. Taylor III to Joseph C. Blumel, June 9, 1978, Tom T. Taylor Collection, Portland State University Special Collections. In his letter, Taylor stated: “virtually no other university filmmaking programs have a community emphasis.”

<sup>257</sup> Tom Taylor to Andries Deinum, memorandum, December 31, 1974, in author’s possession.

<sup>258</sup> By 1980, it was estimated that CMI had “worked with more than 40 community organizations.” See, Carol Rubenstein, “PSU’s Film Program to Observe 1<sup>st</sup> Decade,” *Oregon Journal*, May 8, 1980, p. 5.

<sup>259</sup> By 1981, the annual operating budget for CMI (for all non-salary items) was \$4,696, which roughly translates to \$11,858.59 in 2012. See, “The Center for the Moving Image,” n.d., Tom T. Taylor Collection, Portland State University Special Collections.

<sup>260</sup> “The Center for the Moving Image,” 1981, Tom T. Taylor Collection, Portland State University Special Collections.



“document, in film, Portland and eventually Oregon.”<sup>261</sup> This community-based model allowed CMI to become a “significant producer in Oregon.”<sup>262</sup> In fact, CMI’s output exceeded most other local production companies and all other film schools on the west coast.<sup>263</sup>

Despite the successes, Deinum did “not want to foster competitive filmmaking;” he wanted to encourage the development of regional film in the Northwest.<sup>264</sup> Instead of making typical student films, with a hierarchal production team and an aim for “making a name” for a director, CMI students created local, collaborative films that prepared them to enter the workforce.<sup>265</sup> This goal was accomplished, since, by 1981, approximately one-third of Oregon filmmakers were former CMI students.<sup>266</sup> CMI not only reached out to the community to make sponsored films, they also invited the community, most specifically local teachers, to be a part of CMI. A few years after CMI’s establishment, *Oregonian* film critic Ted Mahar wrote: “Deinum occupies a unique position in the Pacific Northwest. Almost no serious teacher of film has not attended Deinum’s classes.”<sup>267</sup> This was further encouraged by the fact that with the financial assistance of a

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<sup>261</sup> *The Vanguard*, October 16, 1973, p. 3.

<sup>262</sup> “The Center for the Moving Image,” 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>263</sup> CMI boasted that, by 1982, students “produced an average of two hours of sponsored [sic] films per year for over forty sponsoring [sic] agencies. No other film school on the West Coast including USC and UCLA has this extensive sponsored [sic] film program. “Center for the Moving Image: Fact Sheet,” 1982, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>264</sup> *Willamette Bridge*, July 7-July 17, 1969, p. 31; *Oregonian*, April 13, 1969, p. 170.

<sup>265</sup> CMI students were awarded three prestigious National Endowment for the Humanities Youth Grants: Jim Blashfield and Jack Sanders, Carol (Sura) Rubenstein and David Lewis, and Robert Koglin.

<sup>266</sup> See, “The Center for the Moving Image,” 1981, in author’s possession and David H. Gettman and Melissa Marsland, eds., *Oregon Filmmakers: A Statewide Directory of Filmmakers and Filmmaking Services* (Portland: Northwest Media Project, 1978), *passim*.

<sup>267</sup> *Oregonian*, April 9, 1972, p. 106. Ted Mahar, *Oregonian* film critic for over forty years, who frequently editorialized in favor of Deinum and CMI, is yet another prominent person whose life Deinum changed. Mahar, recollecting about taking Deinum’s film course, said: “I’d seen films for years and years and years and years and it was like somehow I had this loose pie plate of metal filings and it was like Andries just put

National Endowment for the Arts grant, CMI offered tuition- and fee-free courses during the summer to all teachers in 1972.<sup>268</sup>

Throughout their teaching careers, both Deinum and Taylor had separate specialties and areas of focus in the classroom; Deinum's core courses were The Art of Film, Film and Their Directors, and Film and Society, while Taylor specialized in Filmmaking I, II, III.<sup>269</sup> Deinum also occasionally offered additional specialty courses at CMI, such as The Nature of Film, Current Issues in Film, Problems of Non-Fiction Film, The Documentary Idea in Film, and The Hollywood Blacklist: Causes and Consequences.<sup>270</sup> Additionally, Deinum, spanning the disciplinary divide, co-taught classes with faculty from other departments: Women and Film (with Sandy Pierson from Women's Studies), Film and Graphic Art (with Anne Johnson from the Art Department), and Film and Novel (with Tom Doulis from the English Department).<sup>271</sup> Moreover, CMI offered former students, such as Bob Summers and Jim Blashfield, the opportunity to teach university-level film courses.<sup>272</sup> Another key role CMI played in building the film culture of Portland was making film an integral part of PSU as a whole; the CMI leaders were actively involved with film studies and engagement throughout the campus and city. For example, Taylor and Deinum served as faculty advisors for the Portland State Film

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a magnet under it and all of a sudden it coalesced into a pattern. At the end of that term, I had an aesthetic—a film aesthetic. And I just understood more about what film was, how it did what it did, I mean, as I say, it was *the* landmark experience of my life.”

<sup>268</sup> *Oregonian*, June 7, 1972, p. 67.

<sup>269</sup> Taylor taught students the fundamentals of filmmaking, such as camera operation, lighting, sound, and editing.

<sup>270</sup> All courses were found by reviewing the Schedule of Classes housed in the Portland State University Archive.

<sup>271</sup> Deinum also taught classes outside of film, including Urban Studies classes. One course was centered on Amsterdam as the first planned city. See, “CMI Director Contemplates Program Demise,” *Vanguard*, October 16, 1981.

<sup>272</sup> Jim Likowski, Bill Bowling, and Carol Thomas Koon also taught CMI courses.

Committee.<sup>273</sup> The PSC/PSU Film Committee, a student-run committee, screens 16mm and 35mm films each week on the Portland State campus (at that time, most often screened in 75 Lincoln Hall, then Old Main). In an age before VCRs, laserdiscs, DVDs, Blu-rays, and Internet streaming, local film exhibition was the only way to see most films, particularly foreign, experimental, underground, and art films. The PSU Film Committee, which still exists today and runs 5<sup>th</sup> Avenue Cinema, played a vital role in Portland's film exhibition throughout the 1960s and 1970s.<sup>274</sup> Furthermore, CMI, as part of its mission, worked to integrate the use of and study of film into other departments. "It is certainly not accidental that since the beginning of CMI," Deinum stated, "more departments at Portland State University are using films on the level of art as parts of their curricula."<sup>275</sup> Franklin C. West, Professor of History spoke highly of this integration: "Without Andries Deinum's presence on campus, the possibility for me to sit in on his class one summer and thus tap his knowledge and experience, I could not have developed the Film and History courses which I am now offering."<sup>276</sup> CMI changed all aspects of film at Portland State: film studies, filmmaking, exhibition, film collection, and the integration of film into many departments.<sup>277</sup>

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<sup>273</sup> Although the PSC Film Committee pre-dates CMI, Tom Taylor had been serving as an official advisor since at least 1968.

<sup>274</sup> As "film" exhibition changes in this digital age, the Film Committee's weekly schedule at 5<sup>th</sup> Avenue Cinema has again become increasingly important in the local exhibition of 35mm film (films not digitally screened). I am currently a member of the PSU Film Committee and have been for three years.

<sup>275</sup> Deinum to S. John Trudeau, memorandum, March 23, 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>276</sup> Franklin C. West to Blumel, September 26, 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>277</sup> Tony Madison, the Acting Director of Audio Visual Services, in his letter to President Joseph Blumel on May 29, 1981, states that Deinum directed the acquisition of 16mm films for use in his classes that culminated in "one of the finest collections of classic documentary films for a university of our size." Letter held in the Tom T. Taylor Collection, Portland State University Special Collections.

As the 1970s yielded to the 1980s, the United States was in a national economic recession and Oregon was amidst its worst recession of the past 70 years, partially precipitated by the collapse of the reigning timber industry. From late 1979 until late 1982, Oregon lost approximately 1-in-8 jobs (the timber industry lost 1-in-3), and by 1982, Oregon had a 12% unemployment rate, the highest on record in the state.<sup>278</sup> This financial crisis resulted in reduced enrollments at PSU; total enrollments in 1982 (14,449) were the lowest since 1973.<sup>279</sup> It is in this context that the State Board of Education forced a declaration of financial exigency at Portland State University in 1981.<sup>280</sup> The severe budget cuts culminated in the swift and quiet elimination of forty academic positions and University centers, institutes, and departments, including Journalism and the Women's Studies Center.<sup>281</sup> The Center for the Moving Image was also suddenly and completely eliminated. (Notably, the programs that had their doors closed were outwardly community serving.) President Joseph Blumel's provisional program-cut announcement on September 16, 1981, was so quick (and unexpected), in fact, that Deinum didn't know that his beloved Center for the Moving Image was even facing its demise. That very same day, Deinum, returning from holiday in the Netherlands for another term of teaching, coincidentally ran into PSU professors (and friends) Rudi and Laureen Nussbaum at the Portland Airport; he was "stunned" to learn that his former officemate and friend Blumel had decided to eliminate the Center for the Moving

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<sup>278</sup> Christian Kaylor, "Oregon's Recessions: A History," Oregon Employment Department, <http://www.qualityinfo.org/olmisi/ArticleReader?itemid=00006417#seg0003> (accessed May 29, 2012).

<sup>279</sup> Oregon University System, 2011 Facts and Figures, "Base Enrollment, 1960 through 1998 Fall Headcount," <http://www.ous.edu/sites/default/files/factreport/enroll/files/hchist.pdf> (accessed May 24, 2012).

<sup>280</sup> University of Washington and Washington State University also had a declaration of exigency.

<sup>281</sup> Clarence Hein, "Budget Crisis Forces Tough Decisions," *PSU Perspective*, Portland State University Alumni News, Fall 1983, p. 1-2.

Image.<sup>282</sup> Deinum appealed to keep his Center open and the moment CMI's demise became public knowledge, there was an outpouring of support to encourage President Blumel to reconsider. He would not; CMI would close at the end of the academic year.<sup>283</sup>

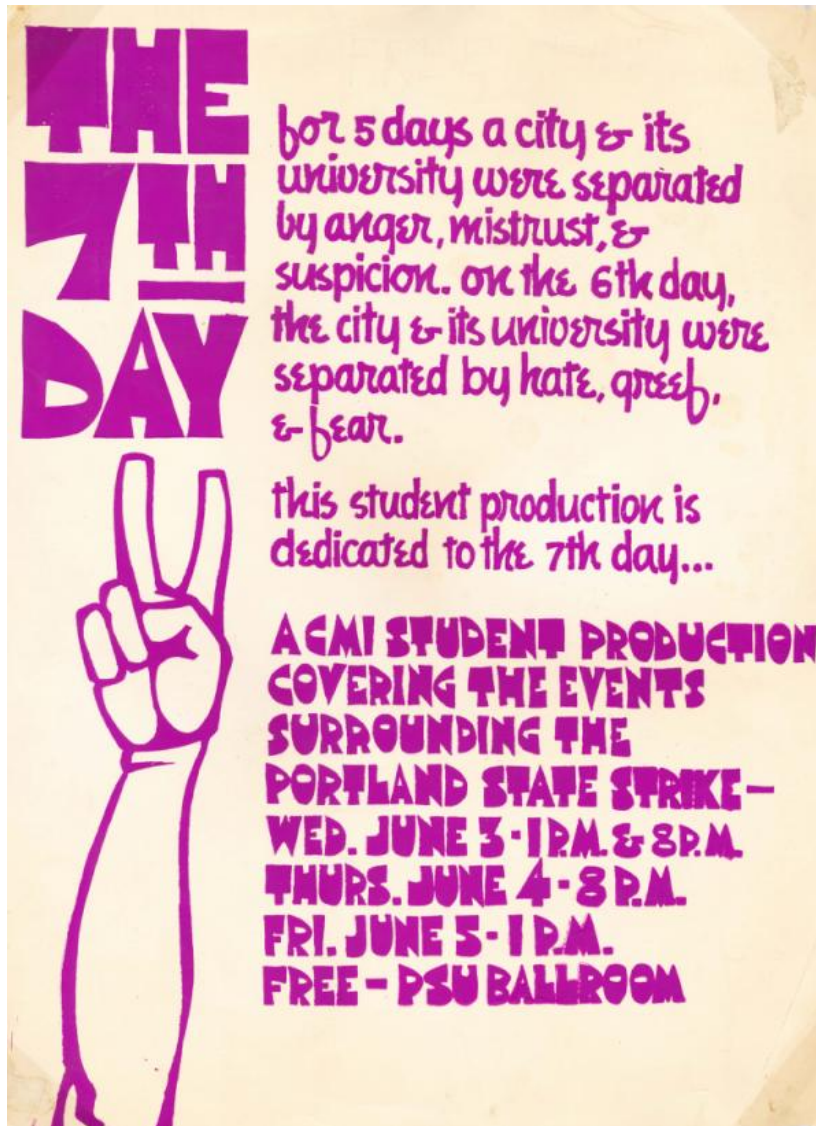


Figure 10. *The Seventh Day* poster, arguably CMI's best-known film. No date. Portland State University, University Archives.

<sup>282</sup> Partial interview transcript of Rudi and Laureen Nussbaum, n.d., in author's possession.

<sup>283</sup> Once CMI was closed for good at the end of the 1981–1982 academic year, Taylor only taught his filmmaking courses for one more term through the Division of Continuing Education (currently the School of Extended Studies). See, *Oregonian*, September 23, 1982, p. 36.

Once CMI's termination became public knowledge, there was an immediate campaign for reconsideration to not only President Blumel, but also Edward C. Harms, Jr., President of the Oregon State Board of Higher Education, asking him to reverse Blumel's decision. It was clear that, despite Blumel's resolve to cut CMI, the community felt otherwise—that it was an important presence and film was an important subject matter. While a great number of the letters came from former students of Deinum, Taylor, and CMI, working professionals, community organizations, and industry professionals also wrote letters of support. Students tended to echo the same sentiment: CMI is unique, CMI changed my life, CMI should be saved. Former student after former student spoke to the uniqueness of the program that forever altered their lives. "CMI is one of the finest film departments in the country," one student argued, it "does not operate in the manner of USC, UCLA or NYU. It does, however, generally produce a better all around student."<sup>284</sup> Some letters accentuated the economic impact of cutting the program. One community member argued that cutting the program would not be cost-effective in light of the causes of the early 1980s recession.<sup>285</sup> Oregon's severe economic crisis that lasted from 1980-1983, the very one that made it necessary to cut departments at PSU, was hastened by the fact that the Oregon economy heavily relied on extraction industries like timber and commercial fishing: Oregon did not have but needed economic diversity. Phred Hutchinson maintained that the moving image industry could be a vital part of diversification. Hutchison succinctly argued: "1) We need to diversify industry in the State of Oregon, 2) film as an industry is a viable possibility, 3) a good film school in

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<sup>284</sup> William A. Bowling, Jr. to Edward C. Harms, Jr., letter, October 26, 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>285</sup> Phred Hutchison to Joseph Blumel, November 5, 1981, letter, Tom T. Taylor Collection, Portland State University Special Collections.

the State (and we have none except C.M.I.) produces the graduates that manufacture the ‘product’ and 4) one of these days the initial ‘investment’ (C.M.I) will pay off in the form of a George Lucas.”<sup>286</sup> The phenomenal success of a filmmaker such as George Lucas had such a positive impact on the San Francisco Bay Area economy; a similar success story, even on a smaller scale, would have an incredibly positive economic impact on Portland—and even Oregon as a whole.

The support for CMI underscores the importance of the Center in the lives of former and potential students, and for Portland’s cultural landscape. Ultimately, CMI changed people, and those people changed the city. Letter writers pointed out that CMI was the only PSU department continually making contributions to the University’s “‘Vital Partners’ concept of the university interacting in a positive way with the metropolitan area.” This writer continued, calling out that “the center has been involved with the issues, people and organizations of this metropolitan area”<sup>287</sup> CMI made films with local organizations about all aspects of the Portland metro area—from the rivers to urban planning. Even years before Blumel proposed to eliminate CMI, Deinum and Taylor were aware of the Center’s contribution to the University’s image. Taylor wrote to Blumel:

I believe that CMI has come to the end of its development stage. In our nine years at PSU—following the years Mr. Deinum and I taught through DCE—we have educated a large percentage of those teaching film in this region; our former students are becoming well known both as filmmakers and professionals in media, and we have produced a body of work sponsored by community agencies and the students themselves which well represents Portland State University and provides a tangible demonstration of the University’s Vital Partners concept.<sup>288</sup>

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<sup>286</sup> Phred Hutchison to Joseph Blumel, November 5, 1981, letter, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>287</sup> Michael D. Costello to Joseph Blumel, November 3, 1981, letter, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>288</sup> Thomas T. Taylor III to Joseph C. Blumel, June 9, 1978, Tom T. Taylor Collection, Portland State University Special Collections.

Deinum and Taylor wanted to strengthen CMI's relationship with the community and, as early as 1978, were working to create a "Community Film Service unit" that would "produce films for PSU, non-profit community agencies, public service organizations, and other educational institutions."<sup>289</sup> One last, but vital point made by architect and educator, Alfred Edelman, was that CMI offered students a reason to enroll in PSU rather than other universities—a particularly salient point, considering PSU's falling enrollment numbers.<sup>290</sup>

At the time of CMI's elimination in 1981, Deinum and Taylor had been working for years with the University administration to offer a certificate or an undergraduate degree in film.<sup>291</sup> A certificate or degree could have potentially saved the small academic center from elimination. Conversely, one year prior, S. John Trudeau, the first dean of Portland State's School of Fine and Performing Arts, had been working behind the scenes to orchestrate an administrative merger of CMI, Journalism, and Speech Communication.<sup>292</sup> Trudeau stated to Acting Vice President for Academic Affairs Margaret Dobson: "I wish to use this opportunity to point out how ridiculous it is for us to continue these two-person departments or programs."<sup>293</sup> While Dobson agreed, at the

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<sup>289</sup> Thomas T. Taylor III to Joseph C. Blumel, June 9, 1978, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>290</sup> Alfred Edelman to Joseph Blumel, November 4, 1981, letter, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>291</sup> Joseph C. Blumel to Robert Sitton, letter, February 7, 1980, in author's possession. Robert Sitton, at the time, was the Director of the Northwest Film Study Center (NWFC) and enthusiastically supported the idea in a letter to Present Blumel on January 22, 1980.

<sup>292</sup> S. John Trudeau to Margaret Dobson, confidential memorandum, November 8, 1979, Portland State University Archives, President's Office, Blumel, Departments: Center for the Moving Image, 1972-81, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>293</sup> Ibid.



time, President Blumel evidently did not; the merger did not happen.<sup>294</sup> This was not the first time that Trudeau disagreed with CMI's vision; in 1977, Trudeau did not accept CMI's proposal for a Certificate Program.<sup>295</sup> Although Deinum's original vision did not include a certificate or a degree, as time went on, students wanted to graduate with an "official" document in film and Deinum was seemingly willing to make some concessions to his vision in order to best serve the students. However, the idea of being subsumed into another department was another matter. Physics professor Nassbaum recalled that Stephen Kosokoff in the Department of Speech Communication was willing to bring CMI into his department's fold, but Deinum was skeptical of the "proscribed department with an established curriculum."<sup>296</sup> While there is something admirable about someone having a vision and fighting for it, whatever the cost, the reality is that Deinum's unwillingness to see what he could carve out in the Speech Communication department likely facilitated CMI's demise.<sup>297</sup> This is not to say that, when faced with the imminent threat of his program being eliminated, he did not change his mind; Deinum, aged 63, proposed to implement his phased retirement and transfer to the University

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<sup>294</sup> Margaret Dobson to President Blumel, memorandum, December 5, 1979, Portland State University Archives, President's Office, Blumel, Departments: Center for the Moving Image, 1972-81, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>295</sup> S. John Trudeau to Leon Richelle, memorandum, June 23, 1977, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>296</sup> Partial interview transcript of Rudi and Laureen Nussbaum, n.d., in author's possession.

<sup>297</sup> For many years, starting as early as 1972, Deinum and Taylor had been part of a committee that discussed the development of a communications/media department. The first iteration of these meetings took place from 1972–1975 and were headed by William Hamilton, Dean of the College of Arts and Letters. Both Deinum and Taylor were very supportive and engaged in the discussions and proposed to create the Center for Mass Communication Studies, which would include film, journalism, television, radio, and still photography. The Center for Mass Communication Studies was meant to have a community focus; however, a few years later in 1978, when Dean Trudeau took the reins after Hamilton, Deinum and Taylor both feared Trudeau's plan to simply "piggy-back a film degree onto the already existing Speech degree." See, Taylor to Trudeau, letter, March 22, 1978. Discussions and plans for the development of a communications department are well documented in the Tom T. Taylor Collection, Portland State University Special Collections.

Scholars program to help save CMI and Taylor's job.<sup>298</sup> Blumel, however, announced the final budget cuts, including CMI, on November 2, 1981 at Faculty Senate, and by December 10, the Oregon State Board of Higher Education accepted his plan, based on the Chancellor's recommendation.<sup>299</sup> The minutes from the State Board's meeting reveal that, although the board acknowledged the "excellence" of the Center for the Moving Image, they approved the elimination:

The Center for the Moving Image is a separately organized instructional unit which, despite its small staff, has developed a reputation for outstanding scholarship and technical instruction in the [sic] film, filmmaking, and basic television production and understanding. The Center does not offer a formal degree or certificate program. A number of the students who have completed courses offered by the Center have achieved prominence in the growing northwest [sic] film industry. Others are gainfully employed in industry centers in New York and Los Angeles. The excellence of the work of the Center is unquestioned. However, staffing of the Center is minimal and there is little likelihood that Portland State University will be able to allocate resources needed to develop the program adequately in the coming years. In view of this, the University is proposing to eliminate the Center and most of its instructional program for a saving in 1982-83 of 1.67 academic and .50 classified FTE, and a dollar saving of \$70,900.<sup>300</sup>

Whereas the Board recommended the suspension of other programs, such as the Institute for Policy Studies, so that the "programs can be re-established at some future time," by the end of the 1981-82 academic year, CMI was fully eliminated, never to be re-established.<sup>301</sup> Of note from the Board meeting minutes, is the recognition that "despite its small staff," the Center flourished; unequivocally, it was because of the two men,

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<sup>298</sup> Draft letter, circa 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>299</sup> Portland State University, *Bulletin*, November 9, 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>300</sup> "Oregon State Board of Higher Education Minutes of Regular Board Meetings," December 10-11, 1981, Chancellor's Office, Eugene, OR, 667.

<sup>301</sup> *Ibid*; Initially, there were reports that CMI had been partially saved, but the reality is that CMI *had* been cut. Deinum only taught a few more classes at PSU over the next few years (with at least one of them not being a film course). Similarly, Taylor only taught one further quarter (Fall 1982) through the Department of Continuing Education. Before Winter term, Taylor tendered his resignation, citing numerous issues, including the university's actions during the financial exigency when PSU had laid off a professor, yet reappointed a less expensive lecturer. Taylor resigned from PSU on May 4, 1983 to be effective December 15, 1983. See, Thomas T. Taylor III to Robert A. Nicholas, December 10, 1982, Tom T. Taylor Collection, Portland State University Special Collections. Taylor's negotiations with the Department of Continuing Education are well documented in the Tom T. Taylor Collection.

Deinum and Taylor (“the small staff”), that CMI became a film education leader in the Northwest. After CMI’s demise, Deinum sporadically taught classes over the next few years, but ultimately withdrew to his downtown apartment, depressed and dejected, and rarely made a public appearance again.<sup>302</sup> On January 31, 1995, Deinum died of natural causes at age 76. At the time of his death, Deinum was mostly forgotten. Since his death, his former students, particularly Brooke Jacobson, have championed to return his legacy to the historical record.



Figure 11. Deinum leads a film seminar. Portland State University, University Archives.

Facts and figures helped reconstruct Deinum’s biography (or at least one aspect of his biography), including how he shifted the cultural—most specifically the cinematic—landscape of Portland, with his crowning achievement being the creation of

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<sup>302</sup> Multiple oral history interviews mention Deinum’s depression, including Tom Taylor’s.

the Center for the Moving Image. Yet, hunting for facts and figures about Deinum and CMI in the archive, while it reveals its various PSU locations (75, 310, and 349 Lincoln Hall), describes its courses, and highlights the films made, bypasses the true meaning of CMI: the people. Hence, oral history methodology has been a key research tool for this project. Paper documents can only reveal so much, especially since so little remains in Deinum's and CMI's documentary record, but peoples' memories can reveal much more. Brooke Jacobson's privately-held Deinum papers complement the only other known collection of documents about CMI, which is held in Portland State University Library's Special Collections. This 2.0 linear feet (about two banker's boxes) collection, the Tom T. Taylor Collection, 1967–2003, came to PSU, specifically to Cristine Paschild, University Archivist and Head of Special Collections, who accepted the collection because "Taylor was a former faculty member," not because she knew anything else about CMI, Deinum, or Taylor.<sup>303</sup> Sixteen days after Paschild acquired the Tom T. Taylor Collection, we were in communication about it for my thesis project and, after a week in the collection and time performing supplemental research, I quickly realized that the story was much more complex and deeper than the documents alone suggested. It was readily apparent that oral history was going to be the "means of accessing not just information but also signification, interpretation and meaning."<sup>304</sup> The aim of this thesis is to place Deinum's biography in the historical record, to create an official start, but certainly not an end, to uncovering the layers of Deinum and his work; however, documents and hard evidence can only get one so far in interpreting the past. The

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<sup>303</sup> Filmmaker Tom Chamberlin, Taylor's friend and former officemate, donated Taylor's papers and films to Portland State University, with the Taylor family's permission, in early 2010.

<sup>304</sup> Lynn Abrams, *Oral History Theory* (New York: Routledge, 2010), 1.

memories of those who knew Deinum, his former students, are the key to fleshing out with meaning the “facts” obtained from the written record.

Before analyzing the meaning in former students’ recollections of Deinum and CMI, it is important to create a level of transparency in the process. The more transparent the process, the better the reader can assess this historical interpretation. Oral history is both a process *and* a product that entails a specific methodology to adhere to standards of academic excellence. Moreover, besides conveying “a personal experience and perception of a particular place and time,” oral history is also product created *at* a particular time and place.<sup>305</sup> At its core, oral history methodology is a process of historical inquiry that requires a skilled interviewer and a willing narrator. Yet the product of the oral history process is created from not only adherence to methodological skills, but also the unique combination of the participants’ social, cultural, and individual experiences and perspectives that produce a specific product at a precise time and place. Oral historian Valerie Yow states, in *Recording Oral History: A Guide for the Humanities and Social Sciences*, that oral history is a collaborative process.<sup>306</sup> On the surface this seems to be a fairly obvious statement, yet having conducted over eleven oral history interviews, I understand not only the reciprocity of the process but also the comprehensive effect of individual perspectives on both the oral history process and product. As I previously stated, I am a life-long fan of film—I have studied film, worked in movie theatres, am a member of the PSU Film Committee, and have made several films. Film has been an important part of my life for decades. This important facet of my

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<sup>305</sup> Donna Sinclair, “Public History: Intro to Oral History” (Portland State University lecture, Fort Vancouver, Vancouver, WA, November 13, 2009).

<sup>306</sup> Yow, *Recording Oral History*, 157.

life created an immediate connection with my narrators—other individuals interested in film. In other words, film as a topic itself is one of the reasons that the narrators and I “came to the table.” Beyond an immediate connection with film, each of the selected narrators could have been further motivated to be a part of this project so as to become a part of the historical record on Deinum, Taylor, and CMI. The narrators, many older in age, were given an opportunity to talk about Deinum, CMI, and their life experiences, making meaning out of their pasts. I identified and selected the narrators through personal connections and research; initially, I conducted an Internet search using the words “Andries Deinum” and “Center for the Moving Image” and followed each and every lead. Once I secured the first few narrators, a snowball effect—with each narrator providing further names, those people more names, and on and on—led me to a lengthy list from which I eventually culled a final list of narrators.<sup>307</sup> With a long list of potential narrators, proper recording equipment, and training, I was ready to create my own primary sources to learn more about Deinum and CMI through the memories of those he knew and taught.

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<sup>307</sup> I will continue to record CMI oral histories long after the completion of this thesis and this oral history collection will be deposited in the Portland State University Special Collections.



Figure 12. Tom Taylor holding a microphone. Although there is no date on the photo, it is probably toward the end of the Center's existence. Portland State University, University Archives.

This thesis is one aspect of Deinum's professional narrative and, as such, focuses on Deinum and his biography. However, Deinum and Taylor's personal and professional relationship are an important part of both men's respective life stories; we have learned pieces of Deinum's life, but little of Taylor. Taylor had been Deinum's student at USC and then worked professionally in film and television for well over a decade by the time Deinum asked him to move to Portland. Taylor was happy to come work with his mentor and moved from Tripoli, Libya, where he was stationed to work as a cinematographer for the United States Information Agency.<sup>308</sup> As previously mentioned, Taylor's arrival in Portland is another important moment in Portland's cultural history because he greatly

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<sup>308</sup> Tom Taylor, interview by Carol Mazer, 1998, Portland, OR, in author's possession. Taylor was born on December 4, 1927 in Butte, Montana and died on March 17, 2009 in Portland, Oregon.

contributed to film production education and the development of cable access in Portland. But, this is not Taylor's story, for his story is yet another still to be told as part of the history of Portland's cinematic landscape. Nevertheless, Taylor is an integral part of Deinum's life and what they created together at the Center for the Moving Image is a story in which the two men are inextricably intertwined. Collectively the oral history interviews illustrate that CMI, as an institution, was not nearly as important as the two men who created and ran the Center throughout its existence.<sup>309</sup> CMI changed students' lives largely because of the two men who provided access to not only filmmaking but also new ways of thinking.

Film had become an important part of American culture, and CMI was there to stoke the flames for a generation of Portland filmmakers. A unifying aspect for all of the participants is an inherent interest in film. Moreover, a unifying theme of all the interviews is how access to both Deinum and equipment empowered a generation to work as filmmakers and film educators. Furthermore, Deinum and his Center exposed students to "an amazing collection of films shown in class."<sup>310</sup> When speaking about filmmaking in 1969, Deinum commented: "We always find out from a white, middle-class cameraman what it is like to be black, to be poor or to be a woman. We need regional, local, human filmmaking, films that deal with here and now. We need to put cameras into the hands of the non-affluent."<sup>311</sup> Believing in the power of responsible cinema to reflect the human condition, Deinum wanted films to be made by a spectrum of people. Hence,

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<sup>309</sup> From 1969 until its elimination in 1981, Deinum and Taylor traded off the Center's directorship. On September 16, 1980, Deinum was re-appointed the head of CMI. See, Joseph C. Blumel to Deinum, May 2, 1980, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>310</sup> David Bryant email to author August 24, 2011.

<sup>311</sup> *Willamette Bridge*, July 7-July 17, 1969, p. 31.



access to equipment was a fundamental objective of CMI. Over forty years after Deinum's comment, former CMI student Jim Blashfield, a filmmaker and media artist, remembered:

This notion of putting production equipment in people's hands was central to the Center for the Moving Image, and the reason behind that was that film should come from real people, talking about their lives and things that are of concern and interest to them, and not from professionals looking for markets for films, or with glossy notions of how to present things.<sup>312</sup>

Clearly, Deinum succeeded in his goal to some degree, as CMI offered young, working-class adults access to film equipment, which, in those days, was quite expensive and therefore inaccessible. Although it sounds simple, access to equipment and learning skills is fundamental. Stated differently, the Center for the Moving Image was the first access point for burgeoning local filmmakers to learn their craft. By the time CMI was eliminated, it had slowly amassed enough equipment to be the most comprehensive, professional filmmaking and studies center in the Pacific Northwest.<sup>313</sup> Successful filmmakers such as Bill Plympton, Jim Blashfield, Mark Verheiden, Jim Likowski, Matthew Harrison, and Bonnie Koehler all credit Deinum and/or CMI with initiating their luminous careers. Over forty years after taking an 8mm filmmaking course at CMI, Plympton, who received May 26 as Bill Plympton Day in 2012 by mayoral declaration, stated that Taylor was a "seminal figure in my filmmaking career."<sup>314</sup> Verheiden, Likowski, Harrison, and Koehler all made it in Hollywood, while Blashfield has had a

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<sup>312</sup> Jim Blashfield, interview by author, August 23, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>313</sup> CMI had many 8mm and Super 8 cameras, multiple 16mm cameras, and 16mm crystal sync with an Arriflex16 BL and Tandberg recorder. Additionally, CMI had three 16mm editing benches, lights, and light meters.

<sup>314</sup> Bill Plympton, interview by author, February 14, 2012.

long and distinguished career based out of Portland.<sup>315</sup> Blashfield first came to prominence for making innovative music videos in the 1980s for artists such as Talking Heads, Joni Mitchell, Paul Simon, Peter Gabriel, and Michael Jackson.<sup>316</sup> Blashfield's recollections of CMI and Deinum echo that of many others:

I think that everything that I learned, everything that I can remember that went in my head when I was in CMI, stuck with me.

The influence that they had on me, and a whole bunch of people—it was really incredibly eye opening to have people talking to you about film, in some way other than related to entertainment, in such a thoughtful way that was so tied into social issues.

And the other thing is that it gave people a chance to make films. You could get your hands on films, you could get your hands on equipment—take the class, get your hands on equipment, and go make films; because the equipment wasn't that easy to get your hands on either, and that was part of what they wanted to do.<sup>317</sup>

Blashfield's comment reinforces the notion that Deinum and CMI altered students' perceptions, while giving them the equipment to experiment in filmmaking. Deinum had a reputation in certain circles and with students from other universities, such as Reed and Lewis and Clark, who often took courses at CMI.<sup>318</sup> For instance, Koehler, a student at Stanford University, studied one term at CMI, since it had “long been a desire of [hers] to meet Andries Deinum and have the opportunity to study with him.”<sup>319</sup> Koehler recollected:

Looking back from here, what I remember most about the Center for the Moving Image at Portland State that Spring of 1971, is how welcoming, positive and enthusiastic both

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<sup>315</sup> Both Likowski and Harrison have enjoyed long careers in Hollywood as foley editors (sound effects editors). Likowski recently worked on *Avatar* and *Iron Man*, while Harrison worked on *Rise of the Planet of the Apes* and *Hairspray*. Both men worked on the *Pirates of the Caribbean* franchise, underscoring the importance of the relationships forged at CMI.

<sup>316</sup> Jim Blashfield has won a Cannes Golden Lion, a Grammy Award, and several MTV Music Award awards.

<sup>317</sup> Jim Blashfield, interview by author, August 23, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>318</sup> Reed College, known for its academic rigor, has been a hub of intellectual activity in Portland for over one hundred years. Although it is not the norm for Reed students to take courses at Portland State, Deinum had a local reputation as a European intellectual and attracted Reed students to his courses throughout his Portland teaching career.

<sup>319</sup> Bonnie Koehler email to author, March 29, 2012.

Tom Taylor and Andries Deinum were to me. They were enormously knowledgeable and generous with that knowledge. They helped me to build a foundation of skill, interest and confidence that has lasted me a life time [sic].<sup>320</sup>

Koehler's memories, too, are connected to the men—Deinum and Taylor. Koehler, still in Hollywood, found success shortly after graduating Stanford, working on film classics such as *One Flew Over the Cuckoo's Nest*, *Star Wars*, and *The Empire Strikes Back*. For other students, access alone was key, as Verheiden remembered:

Tom Taylor's film-making [sic] classes gave me the tools to make my own films, but also made me realize it was possible to make filmmaking/writing a career.

I wound up moving to Los Angeles and making a career as a screenwriter and producer, writing the movies *Timecop* and *The Mask*, and writing/producing TV series including *Smallville*, *Battlestar Galactica*, *Heroes*, and most recently *Falling Skies*. It all started with making my own small movies at CMI.

For me, [CMI's] significance was that it was there, providing students access to equipment and technical advice so we could start making our own films.<sup>321</sup>

Even though "CMI was the sum total of [Verheiden's] formal filmmaking education," he stresses the importance of the classes, not Taylor as an individual.<sup>322</sup>

While its students largely reflected the general whiteness of Portland in the late 1960s and 1970s, CMI was an important access point for women to study both film theory and production. For example, Carol Thomas Koon, who worked at KOIN TV as an award-winning photojournalist for nearly thirty years, got her career start at CMI. While she was one of the few female students, CMI "made [her] feel like [she] could do anything."<sup>323</sup> Koon emphasized both the access to equipment and the importance of the two men behind CMI—"the birthplace of independent filmmaking in the Northwest."<sup>324</sup>

Koon who continues to work as a local documentary filmmaker, believes that former

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<sup>320</sup> Bonnie Koehler email to author, March 29, 2012.

<sup>321</sup> Mark Verheiden email to author, August 20, 2011.

<sup>322</sup> Mark Verheiden email to author August 23, 2011.

<sup>323</sup> Carol Thomas Koon, interview by author, August 10, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>324</sup> Ibid.

students “all have this *light* that was *lit* by CMI, in particular, Tom Taylor and Andries Deinum. They were a light, a huge, bright light, of passion, and excitement, and knowledge, and energy.”<sup>325</sup> Deinum attracted people from all walks of life to his classes and his Center, from Reed students to nuns, local teachers to government administrators. Many were drawn to the Portland State campus, but many, especially early on, were drawn simply by Deinum’s reputation as a local intellectual.



Figure 13. Although most of CMI’s enrolled students were men, the Center was a place where many women first learned filmmaking; here an unidentified woman works on a flatbed editor for super-8mm film. Portland State University, University Archives.

The fact that Deinum was clearly such a critical aspect of the Portland film community’s history made it imperative that I learn as much as possible about him as a teacher, intellectual, filmmaker, and as a man. For this project, I interviewed eighteen

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<sup>325</sup> Ibid.

people, all of whom had a connection to either Deinum, Taylor, or both. Fortunately, there were two other important interviews to which I was able to gain access. During this project's research and discovery phase, I learned that Carol Mazer did an extensive oral history with Tom Taylor in the late 1990s; she granted me access to these interviews for use in this project. In October 1994, shortly before Deinum's death on January 31, 1995, PSU Professor David Newhall interviewed Deinum as part of the extensive research for Gordon Dodds's book about Portland State University.<sup>326</sup> From all of those sources, after hearing hours and hours of memories about Deinum and CMI, I quickly realized that Deinum was a pivotal figure in many people's lives and the greater community, and his Center for the Moving Image was a foundational institution in Oregon's cinematic landscape. Deinum changed lives. Period. I heard this from every narrator, including Deinum and Taylor themselves. Most of the historical reconstruction of the professional aspect of Deinum's past comes from written records and documents, although I used the oral histories and interviews (the conversations that did not adhere to strict oral history methodology) to flesh out a few missing details here and there. However, the documents and my interpretation of them alone lack emotion. Deinum was a humanist, and he spent his career teaching film as a means of revealing the vast complexity of the human condition, which is exactly what oral history, can capture, too—the meaning of the lived experience (not just the documents of life). The significant theme of all the interviews was the impact of exposure—exposure to Deinum and his Center.

When Deinum arrived in Portland, he was unlike most people here in culture, education, intellect, and experience. It is in this context that we need to understand how

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<sup>326</sup> This knowledge is based on Dodds's acknowledgements, although Dodds misspells Deinum's first name.

contact with this man could have made such a deep impression on so many. Nearly every former student interviewed spoke of Deinum's intellect, passion, and vision—he was the quintessential European intellectual that so few young Portlanders had ever had the chance to encounter. The following excerpt from my interview with Bill Bowling, a successful location manager in Hollywood for nearly four decades, underscores both the provincial nature of Portland and the importance of Deinum in the lives of former students:

**Heather Petrocelli:** I can't remember your exact wording already, but you just basically said, when they cut CMI, you were basically shocked that they'd cut such a...  
[interrupted]

**Bill Bowling:** Well, such a valuable program, it's just *extraordinary*. As far as I was concerned, it was by *far* the highest quality department at the university. By *far*.

**Heather Petrocelli:** What was it that made it the highest...[interrupted]?

**Bill Bowling:** Deinum!

**Heather Petrocelli:** Just Deinum.

**Bill Bowling:** Oh, just Deinum, period! Deinum was... I don't know, say, a star. He was like an inspirational figure. He inspired you. He showed you a world you didn't know existed. He blew out the walls and you learned about the bigger world, and history, and social issues, and things that provincial Portland didn't really know about.<sup>327</sup>

Deinum was a window to a different world.<sup>328</sup> Not only did Deinum, the man, make an impression, but his ideas, his teaching style, opened students' minds. Brooke Jacobson also accentuates how exposure to Deinum, a European intellectual, "opened" the world for students in the late 1950s and early 1960s:

You know Andries Deinum is a very charismatic figure; his way of speaking was so extraordinary...

Here was a man who spoke about six different languages and had read extensively and he would quote literary figures, philosophers, all of his talk was sprinkled with references to

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<sup>327</sup> Bill Bowling, interview by author, April 25, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>328</sup> Stated in homage to Deinum's "Window on the World" film series, which was held at the Multnomah County Library.

an intellectual world that not many of us in the U.S. grow up becoming familiar with in our school experiences.

Deinum was something different.

And I think that's part of what impressed me so much about him was that he was able to rise above that ideological, the prejudice, and the mindset of the time and to do, what seemed to me, to be a model of what education and intellectual growth should do and so I was very idealistic and this seemed to be the perfect example of how education could transform society and improve our quality of life generally.<sup>329</sup>

Inspired by Deinum, Jacobson went on with fellow Deinum student Bob Summers to found the Northwest Film Study Center (now the Northwest Film Center)—*the* institutional leader in local film education and exhibition in Portland. Like Deinum before her, Jacobson believed the NWFC could transform the region through education and exhibition, a mission that continues to this day. There is a direct legacy link from Deinum to the NWFC. Bowling and Jacobson are only two in a long line of people who say similar things about Deinum.<sup>330</sup> Individuals' immense respect for Deinum was important to them not only personally, but also professionally, as it inspired his students to leave their own mark on Portland's cultural landscape artistically, instructionally, and institutionally. Former Deinum students continue to make films across the globe and teach across the nation, and they have founded local arts organization, such as the NWFC, that continue to thrive today. Regardless of how former students connect to CMI, I simply want to highlight that CMI and Deinum, in particular, changed the lives of many people, for many reasons.

I could have told a story about Deinum and his Center with just the documents available to me, yet that history would lack the how and why—how instructors, courses,

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<sup>329</sup> Brooke Jacobson, interview by author, June 1, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

<sup>330</sup> Bill Bowling in a letter to Joseph Blumel, October 7, 1981, wrote: "I have a very good life here in Hollywood as a Location Manager for the Motion Picture Industry. Clearly I would not be here without CMI." See, Tom T. Taylor Collection, Portland State University Special Collections.

equipment, and lectures were *felt* in the real world and how/why abstract ideas and physical objects are transformed into art, organizations, and educators. Moreover, the oral histories of the people who lived through that era and attended those CMI courses reveal the importance of relationships—Deinum’s relationships to his students, to his colleagues, and to the community. Equally important were his students’ relationships to one another. Two students, Jacobson and Summers, together founded the NWFC. A group of former Deinum/CMI students founded the Northwest Media Project in 1974 and, today, various combinations of students continue to make films together, both locally and in Hollywood. During its existence, CMI was seen as “a hub of filmmaking activity.”<sup>331</sup> For example, Academy Award-winning filmmaker Will Vinton told me that, although he was not a CMI student, he “used it as a contact point to meet other filmmakers.”<sup>332</sup> And, even though the oral history interviews only constitute a small portion of this thesis, they have informed the entire project—they helped create a full picture of the people and the relationships that Deinum forged and that CMI facilitated—which allowed me to better interpret the documents. The memories I helped co-construct were with me, a part of me, during each step of the way and informed my interpretations and understandings of both Deinum and his Center for the Moving Image.

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<sup>331</sup> Will Vinton email to author August 25, 2011.

<sup>332</sup> Ibid.



## Conclusion

What's past is prologue ~ William Shakespeare (*The Tempest*)

When President Blumel responded to a letter that implored him to reconsider eliminating the Center for the Moving Image, he stated that he had no other option: “If we had a choice, we surely wouldn’t do it.”<sup>333</sup> However, every decision is a choice and there is always a different choice that could have been made. While Blumel faced a harrowing financial situation, there were myriad other choices he could have made instead of cutting CMI. For instance, Taylor exclaimed, “Blumel’s Ax” hacked CMI, “[b]ut they kept golf.”<sup>334</sup> Furthermore, the cost savings from discontinuing CMI was minimal; Blumel’s elimination of CMI resulted in a “dollar saving of \$70,900,” less than 4% percent of Portland State’s 1.8 million financial cut.<sup>335</sup> But Blumel did cut CMI, and while a few film appreciation courses continued to be taught in different departments such as Theatre Arts, English, and History, Portland State University lost its film school, and filmmaking courses in Portland ceased to exist for some time.<sup>336</sup> And while the decisions of the past have shaped the present, it is important to note that the present is not inevitable. Richard White perceptively argues that historians “need to think about what

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<sup>333</sup> Joseph Blumel to Phred Hutchison, November 12, 1981, letter, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>334</sup> “Blumel’s Ax” is how Taylor labeled a folder that held papers concerning the 1981 budget exigency. Taylor quote from Zelig Kurland, “The NW Film Center: A Coming-of-Age Drama,” *The Organ*, November-December 2003, no. 8, p. 4.

<sup>335</sup> “Oregon State Board of Higher Education Minutes of Regular Board Meetings,” December 10-11, 1981, Chancellor’s Office, Eugene, OR, p. 667.

<sup>336</sup> Eventually the Northwest Film Center took up the task of being the main institution for learning filmmaking in Portland. As with the many other stories that need to be documented in painting the Oregon’s cinematic landscape, it is time the forty-year history of the NWFC is documented—including its foundation, education, and legacy. Founded as the Northwest Film Study Center, it then became the Northwest Film and Video Center, and is now the Northwest Film Center.

did not happen in order to think historically.”<sup>337</sup> The “inevitability of the present,” White argues, “violates the contingency of the past, which involves alternative choices and outcomes that could have produced alternatives presents.”<sup>338</sup> Asking what might have been becomes a legitimate historical question.<sup>339</sup> When thinking about Deinum’s legacy, the main question that lingers is: What would have happened had CMI continued?

CMI was cut in 1981 and, although the Center did not grant certificates or degrees, Taylor and Deinum had worked for years to get increased administrative financial support and approval for a certificate. But it would not be until September 2007, fifty years after Deinum’s arrival, that PSU officially offered a film major for the first time. Considering both the popularity and growth of film education in the United States for the past half-century, and the fact that Deinum and CMI were on the cutting edge of film education, it seems shortsighted that PSU relegated film studies to the sidelines for decades. This elimination seems especially shortsighted considering that film studies, which was not always considered “academically respectable” and “worthy of administrative support,” gained steady backing through the late 1970s and 1980s across the country and was firmly integrated into the academy by 1989.<sup>340</sup> In early 2012, Dean of the School of Fine and Performing Arts, Barbara A. Sestak, stated that the BA/BS in film, roughly four years after being started, “is not just the newest undergraduate program at PSU, but the fastest growing as well.”<sup>341</sup> Had CMI been allowed to continue, Oregon’s

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<sup>337</sup> Richard White, *Railroaded: The Transcontinentals and the Making of Modern America* (New York: W. W. Norton & Company, 2011), 516-17.

<sup>338</sup> Ibid., 517.

<sup>339</sup> Moreover, what might have CMI become had it not existed “near the bottom Arts and Letters priority lists.” See, Thomas T. Taylor III to S. John Trudeau, May 7, 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>340</sup> Grant, “Film Study in the Undergraduate Curriculum,” 17.

<sup>341</sup> *Portland Business Journal*, January 20, 2012, p. 11.

resource-dependent economy could have had a sturdy branch of diversification by this point.<sup>342</sup> Beyond the positive economic and fiscal impacts of the film and video industry on the city, or even the state, the continuance of CMI could have offered PSU a popular program, which translates into more tuition dollars for the university. When CMI was eliminated in 1981, letter after letter written to both Blumel and Edward C. Harms reiterated that cutting CMI seemed to be penny wise, pound foolish. In a letter he drafted to respond to the elimination of CMI, Deinum explained: “to kill the most developed program in the Northwest because it would require more resources to expand does not make sense. It will set not only PSU back, but the whole region.”<sup>343</sup> With the closure of CMI, film education in Portland was removed from the academy and placed in the hands of other cultural institutions, such as the NWFC.<sup>344</sup> Although it is interesting to consider the possibilities that could have been, Deinum and his Center, which operated on an undersized budget, nonetheless made a discernible difference on the local cultural landscape.

Deinum came to Portland for a job, a job offered to him after he had been unemployable for approximately two years. Employment initially brought Deinum to

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<sup>342</sup> A study completed in July 2008 for the Oregon Governor’s Office of Film & Television shows the economic impact of the film and television industry in Oregon. The study outlines the 2007 economic impact of the film industry in Oregon as the following: “Total economic impacts of \$1.39 billion in economic output [Output is the broadest measure of economic activity. It is the total value of production. For most sectors of the economy, output is approximately the same as sales or revenues], \$624.9 million in labor and other income, and 13,336 jobs. Across all impact measures, total economic impacts increased significantly from 2002.” Note that this study was completed before the most recent development of successful Portland-based television shows, such as *Leverage*, *Portlandia*, and *Grimm*, or the revival of animation studio Laika, with films such as *Coraline* and *ParaNorman*. See, Robert Whelan and Alec Josephson, “An Economic Impact Analysis of the Oregon Film and Video Industry in 2007: An analysis for the Oregon Film and Video Office,” (Portland, OR: ECONorthwest, 2008), <http://www.oregonfilm.org/docs/ECONW-ORFilm-07.pdf> (accessed June 17, 2012).

<sup>343</sup> Draft letter, circa 1981, Tom T. Taylor Collection, Portland State University Special Collections.

<sup>344</sup> In 1980, there were no film degrees or certificate programs in Oregon as a whole. The University of Oregon had a film program, but it was nestled within the Speech degree.

Portland. This is similar to other people who changed Portland's cultural landscape, as urban historian Carl Abbott has described. "During the years of social and political transformation after the mid-20<sup>th</sup> century, Portland developed a vibrant local arts scene," Abbott states, "often with individuals who arrived for mundane reasons like jobs and family and stayed to become mainstays of local culture."<sup>345</sup> Although Abbott does not mention Deinum in particular, he is certainly part of the Portland arts scene that Abbott discusses. Deinum needed a job and he was offered a position in Oregon, a position for which he was very grateful. But once he arrived, he immediately set out with passion, enthusiasm, intelligence, and experience and left his imprint on the local cinematic scene. By 1978, the *Portland Scribe* attributed "much of the credit" of Portland's robust film scene to Deinum, stating, "a large part of the film energy of this town has been generated from his classrooms."<sup>346</sup> Melissa Marsland, Assistant Director of the Northwest Media Project, underscored the importance of Deinum and his Center when she stated in 1981: "the film and video industry in Oregon have grown enormously in this state over the past two decades. That industry is centered in Portland and the Center for the Moving Image has played a large role in its growth."<sup>347</sup> The bottom line is that the current cinematic landscape in Portland owes much to Deinum, Taylor, and CMI.

Deinum's impact on Portland's current cinematic scene is seen in his protégés who are leaving their own impressions on the landscape. Deinum's legacy is still rippling through the Portland community with groups from filmmakers to educators. When I

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<sup>345</sup> Abbott, *Portland in Three Centuries*, 155.

<sup>346</sup> "Portland Film Scenes," *Portland Scribe*, March 16-22, 1978, p. 13.

<sup>347</sup> Melissa Marsland to Joseph Blumel, October 5, 1981, letter, Tom T. Taylor Collection, Portland State University Special Collections.

asked Carol Thomas Koon, KOIN-TV photojournalist, what she would consider important if she were writing this history, she highlighted the ideas of passion and the power of the ripple effect:

I think if I were making a documentary about Andries and Tom and the Center for the Moving Image, I would want to underscore the underlying passion that lifted up the program that lasted as long as it did, with very little support from Portland State University, as far as I know.

I would say that the one thing that needs to come across is the passion with which these two men [Deinum and Taylor] upheld the program; *and* the fact that *they* made a difference, a *huge* difference, in the lives of many, many people.

Then the ripple effect from that.

I mean, all the lives I've touched, let me just say... [emotional]

Sorry... [emotional]... I'm just one student, but out of that program...

[whispers] I don't talk about this very often...

I went on to share stories in the news and help other people tell their own stories with an honest eye and heart—and sometimes they're really sad stories...

Because a mother could tell to a camera her story that could really go out literally to millions of people over the airwaves, that could make a difference in maybe somebody else's life.

I'm so grateful to be a part of a bigger picture, and that's what I think a lot of us, ultimately, are here for: to make a difference, to be a part of the solution.

So, I get emotional about it because I'm so grateful to the Center for the Moving Image, and especially to Tom and Andries, for instilling in us that sense of purpose.<sup>348</sup>

And that ripple effect is long lasting; Koon continues to make documentaries with a purpose. As she said, she is but one student; many former Deinum students continue to teach film and video in the Northwest. For example, Bushra Azzouz, a Northwest Film Center faculty member for over 20 years, when missing a credit at Reed College took a course with Deinum at Portland State. Azzouz remembers:

I finished at Reed but I was missing half a credit. At the time PSU had a Center for the Moving Image, so I took a class there with Andres Denium [sic] in film theory that

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<sup>348</sup> Carol Thomas Koon, interview by author, August 10, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

changed my idea of what cinema is....Andres [sic] showed me that film is a language you can learn to speak. You can basically learn to write a haiku or an essay or a novel, or you know, to speak film. And that intrigued me—the possibilities of cinema as a way of reflecting on the world or assigning meaning to our world.<sup>349</sup>

This impact continues, as Azzouz taught a group of K-12 teachers for a nominal fee how to create short documentary films in the summer of 2012. This reach and contribution to the community with film and filmmaking is what Deinum practiced and taught. Similarly, Brooke Jacobson noted:

Portland's potential lay in the fact that it was not a highly commercial film community but more an art-oriented kind of film community, which I think is due to the fact of Andries Deinum's presence here and the kind of influence that he had on *thousands* of people that, through the years that he was teaching, came through his classes. Many teachers who went back to their classrooms in the public schools and found ways of using film, building a culture that's very interested in film, and film art in particular.<sup>350</sup>

Former Deinum students such as Jacobson, Laurie Meeker, Christopher Ley, Jim Blashfield, Bob Summers, Carol Thomas Koon, and Bill Bowling have all taught aspects of film locally. The people that Deinum transformed have changed the next generations and the cycle continues.

It is difficult to express in words the interconnectedness of the local film community, as established by CMI. As one example, when local filmmaker Joan Gratz won her Academy Award for *Mona Lisa Descending a Staircase* in 1993, in her brief acceptance speech she thanked Jim Blashfield and Melissa Marsland, who are both closely connected to CMI and an integral part of the Portland film community. Rose Bond, an internationally known animator, media artist, and educator at Pacific Northwest College of Art, credits Blashfield with teaching her editing and helping her get her first

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<sup>349</sup> Northwest Film Center, *Sound Byte*, Bushra Azzouz, <http://www.nwfilm.org/downloads/account/21/soundbyte.pdf> (accessed May 4, 2012).

<sup>350</sup> Brooke Jacobson, interview by author, June 1, 2011, Center for the Moving Image Oral History Collection, Portland, OR.

film completed.<sup>351</sup> These examples are but two threads from a single man, Jim Blashfield—a student of CMI and Deinum, yet the entire ball of yarn is large and quite tangled. The generation who lived and worked in Portland during the 1960s and 1970s understand the importance of Deinum and his Center, even if not everyone was directly involved. When I interviewed prominent local filmmakers such as Tom Chamberlin and Richard Blakeslee, neither of whom were CMI students, both spoke eloquently of the importance of Deinum, Taylor, and CMI to the Portland community. Each and every interview I conducted highlighted both the importance of Deinum and the interconnectedness of the film community; this discovery reinforced my desire to return Deinum to the historical record and suggests why the oral history methodology worked best to uncover layers that would have otherwise remained in the shadows.

One thing I did not anticipate when I first set out to research Deinum and conduct oral history interviews about the Center for the Moving Image was the effect that the project would have on me and my own place in the community. I actively sought to co-create historical documents with former Deinum students, yet I did not imagine what that energy would do to the community—it invigorated the CMI alumni. In turn, I did not consider how the research would ignite me to want to do more, outside any degree requirements. Once I realized that the vast majority of the CMI films that are archived as part of the Taylor Collection were sitting on shelves in the virtually inaccessible formats of 8mm and 16mm film, I made it a goal to get a number of them digitally transferred to improve access within the local community. With a group of Public History students, I led the effort to secure a successful Multnomah County Cultural Coalition grant. Our

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<sup>351</sup> Rose Bond, interview by author, August 30, 2011, Portland, OR.

group, Public History Graduates (PHiG), created the Lens on the Community project and digitized thirteen of CMI's historic films with the award. We created events to showcase two of the films, generating public awareness about the particular films featured in the programs and about CMI films in general. (All thirteen of these films are now available for public viewing through the Portland State University Library).<sup>352</sup> After the Lens on the Community programs, I worked with Marc Moscato, Executive Director of The Dill Pickle Club, to connect him with Portland film community members such as Brooke Jacobson, Jim Blashfield, Joan Gratz, and Tom Chamberlin for another film series—A Place Called Home: Lectures on Filmmaking in Portland. Both series included numerous references to Deinum, Taylor, and CMI, effectively introducing the men and their Center to hundreds of people. My role in these events, coupled with my oral history work, changed my place in the very community I was researching and writing about. I have been invited to the table in a way that I never considered—as an expert on film and Portland's film community. Another aspect that was surprising to me is the appreciation I received from the community for doing this work that they find valuable. Beyond the events and relationships forged, I have been peripherally involved with the institutional memory of Deinum, Taylor, and CMI. As a result, I have, at times, been drawn in to the business of memory. The reality is archives need money to preserve collections and, often, this money comes from private donors. I have aided PSU by connecting the Library Development Director with individuals connected to CMI. I have had mixed

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<sup>352</sup> The Lens on the Community project included two events, held at the 5th Avenue Cinema, which were free to the public. The first of these events took place on October 9th, 2011, and offered a screening of the film 'Riches of a City' as well as short lectures by people connected to the film's subject. The second event, taking place on November 13, 2011, followed the same structure, this time with the film 'Living Together.'



feelings about assisting, however peripherally, with fundraising, but also understand the need for the PSU Library Special Collections to preserve and provide access to the Thomas T. Taylor Collection for future students, scholars, and community members. What matters is that Deinum's and Taylor's legacies are preserved.

In some ways it is important to remember that Deinum was not an extraordinary man, but an ordinary man with an extraordinary combination of experience, intellect, and talent. This distinction becomes salient because if we think that only extraordinary people can affect change, the masses become disenfranchised. Social movements and cultural landscapes do not shift overnight, nor are they ever the work of a single human; indeed, most often an informed public, individuals working for common goals, steer the course of history. In other words, this thesis is not a linear narrative of a 'great man' that resulted in sweeping, glaringly obvious changes in a small city. Instead, Deinum's story is slow, steady, and symbiotic. Relationships propel history forward, and it is the numerous combinations of interpersonal relationships that propel Deinum's narrative. Small stories, individual lives, create waves of change. Deinum matters because his narrative and his life illustrate how one dedicated person with a vision can shift not only the lives of individuals, but also the direction of a community. Deinum's life and work "more than any other local influence set the tone for film in Oregon."<sup>353</sup> For nearly three decades Andries Deinum lived and taught film in Portland, Oregon, in the nascent age of film education. This thesis illustrates that Deinum and his work are an important chapter in Portland State University's history, Portland's cultural history, and the development of film education in the United States. Without markers on the landscape, legacies are easily

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<sup>353</sup> "Preliminary Proposal for Film/Video Certificate, Center for the Moving Image," April 9, 1980, Tom T. Taylor Collection, Portland State University Special Collections.

forgotten; let this project live as the first of many Deinum and CMI markers on the landscape.

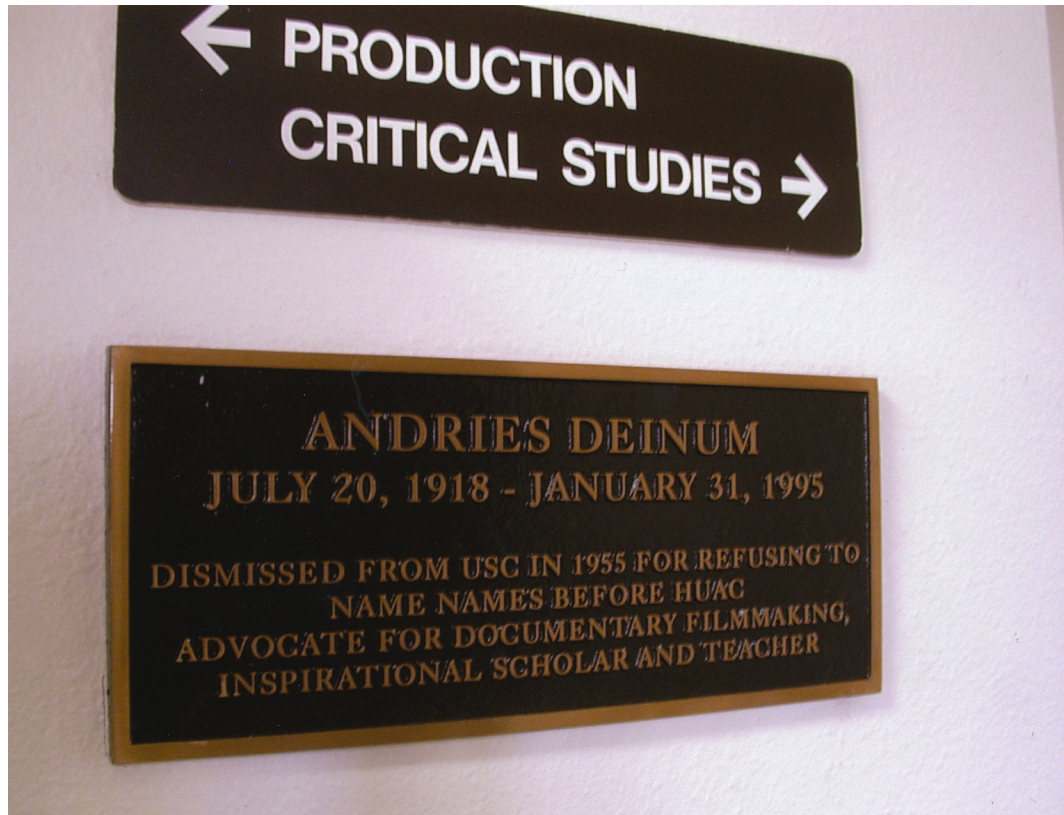


Figure 14. Deinum taught at USC from 1951 until his dismissal in 1955, less than four years; Deinum taught film in Portland for nearly thirty years. Above is the plaque from the University of Southern California that came after Deinum's death. Note the placement of Deinum's plaque at the juncture of film theory and production. Portland State University, Special Collections.

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